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MANAGERS AND PLAYWRIGHTS IN CONFERENCE.

Under the auspices of the Theatrical Managers' Association a conference between authors and managers—the first in the annals of the British theatre—was held at the Imperial Hotel, Piccadilly, on Thursday, when Mr. T. P. O'Connor presided over a representative gathering, which included Mr. Henry Arthur Jones, Mr. Israel Zangill, Mr. R. C. Carton, Mr. Arthur Shurley, Mr. Harold Owen, Mr. H. Chance Newton, Mr. Tom B. Davis (president of the Association), Mr. R. H. Gillespie, Mr. Selby, Mr. Robert Macdonald, Mr. Cecil Barth, Mr. H. W. Rowland, Mr. Percy Hutchison, Mr. W. W. Kelly, Mr. Percy Rowland, Mr. C. M. Glover, Mr. Littler, and Mrs. Bennett.

The Appeal of the Provinces.

Opening the proceedings, the Chairman said it was a great honour and privilege to preside over that very important gathering to discuss a very serious question, by a body of gentlemen who represented not one but five, ten, and, in one case, more theatres, who introduced into each one of the cities in which these theatres existed their dramatic entertainment—gentlemen who were in touch with the great masses of the people and knew their tastes and desires. We who lived in London were inclined to imagine that London was all England, Scotland all Scotland, Ireland all Ireland, and Wales all Wales. Nothing of the kind. There were vast masses in the provinces, the hard-working, energetic people of Lancashire and Yorkshire, the hardy, enterprising people of Scotland, whose tastes had to be considered. His own experience, as an observer of mankind, was that the tastes of the British masses was for cleanliness, and it was a mistake to suppose that the appeal that went most to their hearts was an appeal to the salacious.

Mutuality of Interests.

Mr. Tom B. Davis said: In the first place, Mr. Chairman, I desire to express to you the appreciation felt by all members of my Association at your giving the time to preside at this Conference to-day. We well know the many calls you have on your time, and it is a tribute to your personal popularity and well-known sympathy with the drama and theatrical managers that a unanimous desire was felt that you should, if possible, be persuaded to preside here to-day.

May I explain at the very commencement that I, personally, and the Association I represent, in organising this meeting have not been actuated by any desire to pose as instructors to dramatic authors or to the theatrical profession, nor do we put ourselves forward in any sense as dictators, and I am not speaking personally for any theatres where I may be interested, but for the members of this Association as a whole, and specially the smaller provincial theatres as distinct from the No. 1 theatres in the big towns which have the advantage of receiving annually certain star attractions which the smaller theatres and towns do not have the advantage of.

We desire sincerely to have the conditions of provincial theatrical business considered by all those interested—in their own interests—from a business point of view.

It is a fact beyond discussion that for some years now the majority of plays sent on tour do not succeed as well for the producers and authors as the majority of plays sent on tour used to do in pre-war times. Various reasons have been assigned for this.

The suggestion that the remedy is that provincial theatre proprietors and managers must become producers of plays deemed to be suitable for provincial playgoers, is quite a feasible one to those who do not know, but my experience of many years is that not everyone who is concerned in theatre management or ownership is a producer of plays, and this is particularly so with the provincial manager.

It is suggested that if the plays now presented in London are not long enough to fill an evening's bill, as required by the provincial playgoer, a second play might be added; but experience proves to the provincial manager that such additional play, although lengthening the amount of entertainment offered, does not successfully appeal to or obtain the support of the provincial playgoer. Of course, there are always plays that are successful in London and unsuccessful in the provinces, and *vice versâ*. I could give you definite instances, if I were not so anxious not to detain this meeting; but to

(*Continued in column 5.*)

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MANAGERS AND PLAYWRIGHTS IN CONFERENCE.

(*Continued from column 2.*)

mention only one or two, take "The Royal Divorce" and "The Christian," both of them toured for years successfully in the provinces and neither successful in London. Then, again, in musical plays; take what I consider to be one of the most charming of light operas ever staged, "Veronique," with which I was concerned, and which ran for sixteen months in London and never played a successful week in any provincial town.

What the Provinces Want.

In an article in the "Daily Mail," Mr. Basil Dean, for whose work none has more admiration than myself, says "The provincial theatre managers do not know what the provincial playgoer wants." My simple reply to that is that provincial managers know what the provincial playgoers do not want, because they have a very significant way of letting them know' Just the same in London. Mr. Dean, in his article, seeks to draw some difference between one type of theatrical manager and another, but it is an admitted fact that the provinces, however unlike the various towns are, can practically always be judged collectively. The play is either a provincial success or a provincial failure. Further, in due deference to Mr. Dean, I disagree with him that theatrical management is a personal matter. That contention of his is negatived by the fact that every play producer in London has the experience that no matter how successful his last production may have been, his next production may absolutely fail to attract even for a fortnight. It is just the same in the provinces. No matter how popular the local theatre or manager may be, the theatre is full one week and empty another entirely according to the play being presented. Please understand I do not say according to the merits of the play being presented, it is simply a matter of whether it catches the public taste or not.

The London Hall-mark.

We all know the value and necessity of a London hall-mark for a play that is to be toured, especially without a star, and although an author in the first place is mostly concerned with getting his play accepted for London, cannot we perhaps in the near future get him to have just a corner of one eye on the provinces also? After all, most of us are in the business in the hope of some pecuniary reward, and I would ask present-day authors to give a passing thought to the substantial income derived for many years from some of those plays of all kinds that have provided a full evening's entertainment. May I instance "The Silver King," the perennial "Diplomacy," "Sweet Nell of Old Drury," "The Scarlet Pimpernel," "The Only Way," and so on. These plays, while successful in London, were also successful in the provinces; so why not authors present here to-day, and those who are not present but who may perhaps give some consideration to this meeting, try to write for both, and while making increased income for yourselves, save the smaller provincial managers from extinction? Provincial residents, playgoers, and otherwise all want value for money, and when they come to the theatre they want full measure as well as good quality.

Distinguished Absentees' Opinions.

Proprietors and managers are represented so numerously here to-day that I do not propose to refer personally to those who are present, and I am sure all the authors who are present, by their distinguished personalities and appearances are known to all; therefore, I will confine my references to just one or two letters that I have received personally from those who regret they cannot be present. Sir Arthur Pinero writes me that "the provincial managers have their own remedy by becoming themselves producers and commissioning dramatists to write pieces which, while conforming to the artistic standard of London, would not be outside the tastes of country playgoers. This is a radical remedy, but the situation wants handling boldly."

Sir James Barrie is unable to be present, but sends his best wishes for the success of the meeting.

Mr. Ian Hay wrote me that he was entirely in agreement as to the necessity of dramatists putting a great deal more material into their plays.

Mr. Bernard Shaw writes me, through his secretary, that absence from town will prevent his being

(*Continued on column 1, page 6.*)

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WANTED, August 10, 17, and 24, September 28, October 12 and 19.

W. E. HOLLOWAY,
7, Ramillies-rd., Bedford Park, W. 4.

CHARLES MACDONA'S
No. 1 Company in
"QUALITY STREET,"
by J. M. Barrie.
WANTED, Aug. 3 and Sept. 7.
CHARLES MACDONA,
10, Charing Cross-road, W.C.2.

HUNTLEY WRIGHT
in a New Farcical Comedy.
WANTED, three or four weeks only (prior to London production), Sept. or early Oct. Comm. CHARLTON MANN, Grafton House, Goldensquare, W.

ARTISTS WANTED.

WANTED, Ladies' Train for revue, musical comedy, cabaret, etc. FRANK PERRY'S AGENCY, and School of Dancing, 145, Wardour-street, W.

WANTED, comedy musical act, Brass Player; read essential; good knockabout; funny gags. Particulars, Box 189, "The Era."

WANTED, Humpsty Bumpsty knockabout Comedian; musical. Apply, Box 190, "The Era."

ARTISTS' WANTS.

WANTED, engagement by CLEM. GORDON, Baritone Character, exp. all lines, and KATE HUSBAND, Violin or Piano, exp. opera, revue, etc.; together preferred. 171, Fentiman-road, Vauxhall, London.

STAFF VACANCIES.

WANTED, Smart, Energetic Manager (Resident), with initiative. Experienced Pictures, Variety, and Dramatic.
Apply, with terms and references, ALBANY WARD,
Palace Chambers, Stroud.

STAFF WANTS.

WANTED, by smart young man, situation in Agent's Office; thoroughly used to orchestral, theatrical, and training classes right through; low salary, and can travel. Box 181, "The Era."

WANTED, engagement by Carpenter, Bench Hand. Address, C. WITHERS, 8, Eve-road, Tottenham, N. 15.

MUSIC HALL ARTISTS WANTED.

WANTED at once, Top Mounter for hand to hand balancing for revue. Apply Box 191, "The Era."

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO on the High Rope specially engaged for the Wembley Exhibition now performing over the Stadium Terrace, 160ft. high; times 2.30 and 7.30.

MUSICIANS WANTED.

WANTED.—Violinist (Leader) for the "New Hippodrome," Stoke-on-Trent (cinema); 6 mats. and evenings; open July 27; ability, exp., and tone required. Apply MUSICAL DIRECTOR.

WANTED immediately, first-class Violinist (Leader); must have good round tone and up-to-date library. Lowest terms for matinees and evenings (6 days) to KING'S PICTURE THEATRE, Exmouth.

WANTED, good Violinist, to act as Male Nurse, at North Riding Mental Hospital, York. Apply, giving full particulars and references, to MEDICAL SUPERINTENDENT.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone: Maida Vale 2515.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager, WILFRED E. BOYCOTT (late Manager for Fritz Kreisler, seven years).

WANTED Known,
MAUD RISELEY, A.R.A.M., Violinist and Mus. Director, holds Orchestral Classes daily for all instruments at above Studios.
Special afternoon classes are being held, 2-4 o'clock, for instruction in fitting and playing to films.
Music from large library lent for home study.
Cinema experience given and engagements provided. Over 50 late members now in good engagements. Three were accepted for Liners after one term's tuition.

VIOLIN and PIANO LESSONS.
Inclusive terms quoted for combined private lessons and classes.

SPECIAL NOTICE.
The classes are held in our own fully equipped Rehearsal Hall, on Stage 22 by 24 feet, with Grand Piano.
Owing to recent placing in good positions of 11 members of our classes, we have now vacancies for Violinists, Pianists, and Cellists, and other instruments at reduced summer fees.
Wind instrumentalists invited to keep their "lips in" free while resting.

ORCHESTRAS and ARTISTS PROVIDED.

Free Auditions every morning, and advice given.

All communications to
W. E. BOYCOTT.

THEATRE ROYAL, PONTYPOOL (MON.).
WANTED to open at once, First-class Violin and Pianist, either to conduct small band. Also Cornet and Double Bass. Twice nightly. Must be used to Variety, or useless. Full particulars, G. H. PITT, as above.

WANTED immediately, Full Orchestra for Pictures and Varieties, 4½ hours daily. First Violin must be able to fit pictures very close, and must be a good showman. Lowest terms and full particulars in first instance to JOE DAWSON, Grand Theatre, Fulham. (Mark letters "Orchestra.")

WANTED, First-class Violinist for Cinema Trio (in Macclesfield); must be good, or useless; state terms required and age; twice nightly and two matinees; comfortable, permanency guaranteed to right man. M. D., 86, Park-lane, Macclesfield.

WANTED, lady or gentleman Musicians, thoroughly used to dance music; Violinist or Pianist able to lead (non-professional); W. F. HURNDALL, Kings Hall, London-road, S.E.1

WANTED, lady Violiniste, to join lady, portable player, pitching pianist. NEDIA, Rosebery-road, Exmouth, S. Devon.

WANTED, first-class Leader for North London cinema; lowest terms for 6 evenings and 2 mats.; letters only. MUS. DIR., 241, Seven Sisters-road, Finsbury Park.

OPERA HOUSE, DUNFERMLINE, FIFE.
WANTED, Experienced Leader for Musical Comedy, Revue, etc. Also D. Bass. Open Aug. 3. Full particulars and recent reference to HENRY HARE, Opera House, Dunfermline.

WANTED, smart gent. Leader-Violinist for Midlands; with library. Call with violin, MAY WALTER ORCHESTRAS, 3, Macclesfield-street, Shaftesbury-avenue, W.

WANTED, first-class 'Cellist for St. Annes Palace Cinema; open July 27; audition essential; terms £5 5s.; no Sundays; permanency to right man. Apply Mons. A. SPIERO, Palace Cinema, Blackpool.

WANTED, 'Cellist, permanent engt. Audition to-day (Saturday), July 18, 11.45 a.m., BLUE HALL, Edgware-road, W.

WANTED, brilliant 'Cellist for London café engt.; strong tone essential. Audition, Saturday and Monday, 2 till 4 p.m. TOMCHINSKY 2, Narcissus-road, W. Hampstead, N.W.6.

GRAND PALACE CINEMA, ST. ALBANS.
WANTED, String Bass to open Monday, July 27. Also Trombone to open Monday, August 3, for first-class Variety and Cinema, twice nightly. Skilled musicians only need apply. State experience, age, and quote terms for six nights, to MUSICAL DIRECTOR.

WANTED, good Flute and Piccolo, pictures; continuous, 6.30 to 10.30; 3 matinees.
THE GRAND, Market-place, Gainsborough.

WANTED Known, Saxophonist, doubling Clarinet, desires meet other musicians, view engagements. Box 100, "The Era."

WANTED, for stage show, Saxes, alto and tenor; Trumpets, 1st and 2nd; Trombone, Drums, Piano, Banjo; audition 11 a.m., Monday. HELVETIA CLUB, Gerrard Place, Shaftesbury-ave. Reasonable salaries.

WANTED, E Flat Alto Sax., also Trumpet, for Revue Jazz Band; must be first-class showman, or useless. Terms, photo., etc., to MILES, 3, Fitzwarren-street, Pendleton, Manchester.

WANTED, several E flat Alto Sax. Players. Apply Box 194, "The Era."

WANTED, to open August 3, Solo Cornet, fully experienced; M.U. terms. Apply MORRELL, Mus. Dir., Hippodrome, Gloucester.

WANTED, good Cornet and Euphonium Players for pitching band. ALLEN, 159, Gillingham-road, Gillingham, Kent.

WANTED, Boys and Girls or Short Adults, for Trombone, Sax., and all Jazz Instruments, including Sousaphone ('phone provided); band act; London halls, booked; state salary; audition now. Wanted: Double-headed Drum Set, Piano Glock., Sousaphone; cheap for cash. SAVOY DIRECTION, 9, St. Martin's-court, W.C.2.

WANTED, Deputy Solo Pipe Organist for Sunday evenings, West End cinema: state terms (no callers). 81, Brondesbury Villas, N.W.6.

WANTED, first-class Orchestral Pianist, nights and 4 matinees; £4 weekly; M.U.
Apply, staing age and experience, to MUSICAL DIRECTOR, Pavilion Cinema, Rochdale.

WANTED, thoroughly experienced Orchestral Pianiste (lady) to tour fortnightly; terms good. References to VIOLINISTE, 100, Manchester-road, Warrington.

WANTED, good Orchestral Pianist for cinema, W. London, to deputise July 25 to August 2; write for audition. N. S., 498, Brecknock-road, N. 7.

WANTED, Orchestral Pianist, high-class music; com. Sunday; £4 5s. weekly. Wire CLAIRE, 60, Pier-avenue, Clacton-on-Sea.

WANTED, Orch. Pianist, cinema, evgs. and mats.; also first-class Violin Leader; males, £6 weekly. State age, full partics. (letters only), to H. BOLTON, 10, Richmond-avenue, Sedgley Park, Manchester.

MUSICIANS WANTED.

THE CINEMA BUREAU.
THE OLD ESTABLISHMENT FOR THOROUGH ORCHESTRAL TUITION.
18, Cecil Court, Charing Cross-road, W.C. 2.
Gerrard 1414. Reg. L.C.C.
To Young Musicians and Others who wish to improve their position by becoming capable of taking their place in Orchestras.
THE CINEMA BUREAU have started, in addition to their Morning Classes, a Course of Evening Classes. Those who require Polishing Up and Bringing Out should come and see us about it at once.
WE CAN HELP YOU, and also find you work as soon as you are qualified.
FREE AUDITIONS DAILY:
Mornings from 10.30 to 12.30.
Evenings from 6 to 8.30.

WANTED KNOWN, WE HAVE EVERY FACILITY FOR PROCURING ENGAGEMENTS WHEN PROFICIENT.
ORCHESTRAS, QUARTETTES, TRIOS & SINGLE INSTRUMENTS SUPPLIED AT SHORTEST NOTICE.
GOOD DEPUTIES ALWAYS ON HAND.

THE CINEMA EMPLOYMENT AND SALE BUREAU
(the recognised Bureau in the profession),
18, Cecil Court, Charing Cross-road, W.C. 2.
Gerrard 1414.
REG. L.C.C.

WANTED for the Scala Theatre, South Shields (pictures), evenings only, First-class Instrumentalists as follows:—Orchestral Pianiste (lady or gent.), Clarinet, Double Sax., Drummer (full kit), Violin Repet. Send terms, copies of refs., etc., to BLACK BROS., Kink Offices, Holmside, Sunderland.

WANTED, Mus. Dir., Piano, must be able to control small orch.; six nights and one mat., cinema, North Wales; well up in classical and standard works; state inclusive terms. Experience and refs. to Box 187, "The Era."

WANTED, first-class Orchestral Pianist for cinema trio in Yorks. Full pars. and refs. Comfortable perm. to right man. M. D., Box 170, "The Era."

WANTED for cinema, experienced Orchestral Pianist (good sight reader), also first-class 'Cellist (fine tone); state terms, etc. MUS. DIR., Box 193, "The Era."

WANTED, lady Banjoist (1st class); Tenor or G Saxophonist and Trumpet, 24, Ravenscroft-ave., Golders Green, N.W.11. 'Phone, Speedwell 2929.

WANTED, exp. Drummer and Effects, M. D., Cinema Royal, Epsom.

JAY'S MUSIC LENDING LIBRARY.
WANTED KNOWN,
ON HIRE.
Latest and Best Cinema Music.
Lowest terms.
CALL OR WRITE.
Address:
60, Linden-ave., Kensal Rise, N.W.10.

WANTED Known. Splendid opportunity for ambitious young Musicians in Orchestra and Military Band of famous Highland Regiment to spend a short period abroad, see the East, and return with the regiment. Pianist, Orchestral and Military Band Instrumentalists. Box 685, "The Era."

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WANTED Known. We have opened a first-class Music Lending Library, with all tip-top music. All Tavan arrangements. Parcels sent out. Carriage paid one way only. Prices are: 24 for 2/9, 50 for 5/-, 76 for 7/6, 100 for 10/-. Full Orchestra, S.O., or Trio all the same price. H. W., M.D., 97, New-road, London, E. 1. 'Phone: City 1344.

WANTED Known,
If YOU haven't a library,
USE OURS.
24 Trios 2/9, 38 Trios 4/-, 50 Trios 5/-.
Satisfaction guaranteed.
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22, Great St. Andrew-street, W.C. 2.

WANTED, Fox-trots and Waltzes for publication, Send MSS. STRAND MUSIC CO., 203, Strand, London, W.C.

WANTED KNOWN, EASTON'S MUSIC LENDING LIBRARY; CINEMAS, ETC. NO REPEATS FOR SEVERAL WEEKS. MODERATE TERMS. "ELMWOOD," ATKINS-ROAD, CLAPHAM PARK, S.W. 12. 'PHONE, STREATHAM 950.

WANTED Known, extensive Orchestral Music Lending Library, for cinemas; low weekly terms. R. S., 6, Cumberland-mansions, West End-lane, Hampstead, N.W.

WANTED, Boy Musicians for a famous Regiment stationed in the Channel Islands; Reed or Brass Players; not under 15 years of age. Apply by letter only, Box No. 898, c/o HAWKES & SON, Denman-street, London, W. 1.

DOVERCOURT.
WANTED, LADIES' ORCHESTRAL BAND OF 6 TO 8 PERFORMERS, TO PLAY ON THE SEA FRONT, DOVERCOURT, DURING FROM MIDDLE JULY AND AUGUST; AFTERNOONS AND EVENINGS.
Full terms to be sent to me, the undersigned, not later than 17th instant.
E. E. RANDALL,
Clerk to Amusements Committee.
Town Clerk's Office,
HARWICH.

WANTED, Musicians to send MSS. to STANLEY'S, Music Publishers, 23, S. Mary's-terrace, W. 2, for publication.

WANTED Known. Est. 1890.
THE LONDON MUSIC LENDING LIBRARY.
ALGERNON CLARKE, Proprietor.
The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Music selected to suit all films by EXPERTS FREE OF CHARGE. Specimen parcel: Orchestra, 3s.; Piano, Solo or Trio, 2s. 6d., post free. Send your suggested Lists of Music, as we have 20,000 pieces in stock.

Musicians and Vocalists Wanted to Register for Engagements.
28, Lonsdale-road, Barnes, S.W.13.
'Phone: Riverside 1566.
Nr. Hammersmith Station and Bridge.

WANTED.—
FIRST-CLASS DANCE BAND (five to eight instrumentalists) for North-East Coast Town.
Seven Months' Engagements, with further prospects.
Start September or October.
Full particulars re number of band, instrumentalists, latest engagements, weekly salary required, individually if possible, whether union men.
Photo. appreciated; returned if requested.
Box 184, "The Era."

WANTED, Music, Tavans, Moutons, Incidentals, and Intermezzos; all must be S.O. and piano and in good condition. Write particulars to LIBRARIAN, Box 177, "The Era."

WANTED, Bandsmen for Territorial Band, Camp, etc. Call Sunday morning with instrument, 11 o'clock, at 9, Tufton-street, Westminster, S.W. 1.

MUSICIANS WANTED.

WANTED,
6 Complete Bands,
6 Complete Bands,
for Abroad.
5 or 6 People in Each Band.
Play Jazz Dance and Classical Music.
THOROUGH GOOD SHOWMEN.
Also Coloured Men Band,
Also Coloured Men Band,
with White Leader.
TO START SEPTEMBER FIRST.
Apply with prepaid stamps to CLIQUOT'S AGENCY,
9, Monton-st., Denmark-rd., Manchester

MUSICIANS' WANTS.

WANTED Known, GEORGE HILL, Mus. Dir. (Piano), at liberty for resident engt.; 30 years' experience; any business; good appearance, steady and reliable. 135, Upper Brook-street, Manchester.

WANTED Known, Benjamin Parks, Musical Director (baton) and Violinist.
At liberty after July 18.
Resident or tour, late Controlling Co., 2½ years; Coventry Hippodrome, over six years; present engagement, Rotunda Theatre, Liverpool, 2½ years. Excellent references.
Best offers to BENJAMIN PARKS, 3, St. Ambrose-grove, Anfield, Liverpool.

WANTED, engt. by a real live Musical Director, Solo Violinist, or Baton. Played principal hall in Great Britain. Biography in "The Era," Aug. 10, 1910. Pictures fitted minutely. Well-studied, extensive, up-to-date library. Success guaranteed. Box Office proof. Any business—pictures, variety, musical comedy, or revue. Vacant through theatre fire, can open immediately. Wire or write, DARIUS, 27, Southfield-road, Middlesbrough.

WANTED, by M.D. (Piano, Baton), desires change; experienced, capable; variety preferred; present position 12 years. Box 185, "The Era."

WANTED, engt. by Musical Director (Pianist-Organist); good library, good fitting, and first-class work; 12 years' experience. 322, Durnsford-road, Wimbledon, S.W. 19.

WANTED, engt., Musical Director, Violin Soloist; refs. and Press notices, library, perfect fitting; could supply first-class pianist, etc.; audition if required. VIOLINIST, 33, Stafford-road, Weston-super-Mare.

WANTED, engt., August 2-16, by smart Jazz Violinist.
J. ARNOLD, 85, Earlsfield-road, S.W. 18.

WANTED Known, exp. Violinist disengaged. 2, County Grove, Camberwell, S.E.5. Tel.: Brixton 1568.

WANTED, engt. by exp. Violinist. Address VIOLINIST, 8, Stanley-road, Manor Park, London, E. 12.

WANTED, engt. by first-class Violinist; as Leader or 1st Violin; 10 years' exp. in hotel; dance or cinema; at liberty immediately; terms reasonable.
Write or wire, VIOLINIST, 7, Delaval-terrace, Gosforth, Newcastle-on-Tyne.

WANTED, engt. by Violinist, strong tone; exp., any business; satisfaction guaranteed. VIOLINIST, 49, St. John's-road, Clapham Junction, S.W.

WANTED, engt., Violiniste and Pianist (married), exp.; café or cinema, anywhere. VIOLINISTE, 1, Albany-road, St. Leonards.

WANTED, engt. by young lady Violiniste; powerful tone and good reader, experienced, good appearance. Miss BARSOTTI, 55, Corporation-road, Newport, Mon.

WANTED by Leading Violiniste, exp. any bus.; good tone, lib. if necessary; perm. or dep. (lead or rep.). 41, Rectory-lane, S.W. 17.

WANTED, engagement (touring preferred), Violin, Viola, or Trombone; late Moody Manners Opera. Allen, 2, Cotham Vale, Bristol.

WANTED, Cinema experience by Young Violinist, accustomed to orchestras; rep. or second; W. or S.W. London preferred. Write Box 171, "The Era."

WANTED Known, Musical Director Violinist, with West End experience, desires change; expert fitter and artistic player; library 5,000. Write Box 176, "The Era."

WANTED, engt. by experienced Violinist, dance or otherwise; first class. F. PETERS, 29, Lardenroad, Acton, W. 'Phone, 849 Chiswick. Other players provided.

WANTED, engt. by brilliant Violinist and Leader with large tone, extensive library; jazz or straight; hotels, restaurants, or cinemas; London, anywhere. Audition best proof. 40, Devonport-rd., Shepherd's Bush, W.

WANTED, engt., Violiniste, Leader or Repet.; exp., Cinema and Var.; ex. refs.; young, sober, reliable. ELLIOTT, 42, Old Park-road, Hitchin.

WANTED, engt., by expd. Violiniste, keen musician; cinema, where good music and playing essential; Scotland or Lake District preferred. Box 174, "The Era."

WANTED, engt. by Violinist-Pianist (gent.), thoroughly experienced, good accpt., for Aug. and part Sept.
BROOK, Holmwood Station, Surrey.

WANTED, engt. by Violinist, 25 years' experience, Bat., Lead., Rep., with brilliant Pianiste. WAVERLY, Vaughan-road, Harpenden, Herts. (Wire.)

WANTED by good Viola Player, engagement, any business. 16, St. John's Bdgs., Great Corn St., Bath.

WANTED Known, Violinist, good Amateur, desires eng. for experience. Good reader, high-class orchestral repertoire, 1,000.
D. S. MACDONALD, A.C.V., Craigend of Clurie, Murthly, Perthshire.

WANTED by VIOLINISTE (Lady), season engt., 1st or 2nd, dance or straight. Box 783, "The Era."

WANTED, engt. by first-class Violinist, Straight or Jazz; young, smart; 10 years' London experience; last engt. 14 months, including 6 months broadcasting; distance no object. Wire or 'phone terms. PETERS, Cremona, East Oakley, Basingstoke, Hants. 'Phone, 75X4 Basingstoke.

WANTED, by VIOLINIST (can double VIOLA), engagement, any business, Leader or Repet.
H. VERNON, 28, Lonsdale-road, Barnes, S.W. 13. Tel.: Riverside 1566.

WANTED Known, Violinist requires engt.; expd. cinema, dances, café; would deputise. HARRY WALTON, 261, Wandsworth Bridge-road, Fulham.

WANTED, ENGT. BY SMART VIOLIN-BATON M. D.
Reliable. Abstainer.
Thoroughly experienced Variety, Theatre, Cinema.
1st-class library, refs., and appearance
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WANTED, by exp. Violiniste (Rep. or 1st Violin), deputising engts. (single or period), evenings, from 6.30 p.m., in cinema; South London preferred; library if necessary. Box 186, "The Era."

WANTED, Deputising, evenings only, by LILIAN BRION, Violinist.
14, Hargrave-mansions, Highgate, N. Mountview 1559.

MUSICIANS' WANTS.

WANTED, engt., Violin or Piano; would deputise; exp. all lines. KATE HUSBAND, 171, Fentiman-road, Vauxhall, London.

WANTED, engt. by thoroughly exp. Leader-Violiniste and 'Cellist, joint or separate; cinema, café, theatre, or tour with comedy; audition London. Box 182, "The Era."

WANTED Known, M.D.-Violin, Leader, etc., at lib., cinema, etc.; good library for trio, quartette; 20 years' exp., best refs.; 3½ years last.; M.U. COOK, 78, Mitchell-street, Sheffield.

WANTED Known, first-class Leader desires change.
Over 10 years present engagement.
Young; single; good appearance.
Lead, Repet., or 2nd Violin.
Any business.
Apply Box 168, "The Era."

WANTED, engt. by 1st-class Leader Soloist, cinema preferred; can open immediately; most extensive library; expert in fitting pictures. 30, Wattisfield-road, Clapton, N.E.

WANTED, engt. as Lead or Rept., exp. and rel.; cinema pref. N., 175, Cannhall-road, Leytonstone, E. 11.

WANTED, engt. by Leader-Violinist, thoroughly exp., dramatic or variety bus. (15 years Macnaghton, De Freece, Broadhead). DAN. DEACON, 49, St. John's Rd., Clapham Junc., S.W.

WANTED, by Leader or Rep., experienced in theatres or cinemas; good references. J. W. COLLINSON, 26, Scarboro'-street, West Hartlepool.

WANTED, engt. by Expd. Leader and Solo Violin; would deputise or rep.
F. R. CHARLES, 186, Eswyn-road, S.W. 17.

WANTED, engt. as Leader or Rep. by young smart lady Violiniste; fully expd. in any bus.; excellent refs. VIOLINISTE, 14, Doughty-street, W.C.

WANTED, engagement, by Leader, 10 years' cinema experience; good library; London or South. 97, High-street, Kingsland.

WANTED, engagement, by First-class Leader. VIOLIN, 12, Eldridge-road, Bermondsey, S.E. 16.

WANTED, change by exp. Repet., 2 weeks' time, and refined M.D. preferred. Box 160, "The Era."

WANTED, BY FIRST-CLASS REPETITEUR, ENGAGEMENT, LONDON OR PROVINCES. OPEN AT ONCE.
WRITE VIOLINIST,
17, ST. JOHN'S HILL, LONDON, S.W.11.

WANTED, engt. by good experienced Repet.; low terms. 15, Lakefield-villas, Wood Green, N. 22.

WANTED, Deputising only, by experienced 'Cellist, picture, variety. COOPER, 26, Penn-road, Holloway, N.7. 'Phone: North 1988.

WANTED by 'Celliste, Deputy work; thoroughly experienced and reliable. 'CELLISTE, 35, Shrubbery-road, Streatham, S.W.

WANTED, engt. by exp. 'Cellist, good tone and technique; cinema or café; high refs. Box 107, "The Era."

WANTED, engt. by 'Cellist; good tone and appearance; expd. and reliable; any bus. 14, Stockwell-green, London, S.W.9.

WANTED by good 'Cellist, Deputising, any business; 39, Brockill Crescent, Brockley, S.E. 4.

WANTED, by exper. 'Celliste, engt. in hotel, café, or cinema. C/o Mrs. REYNOLDS, 25, Osborne-street, Barrow-in-Furness.

WANTED Known, experienced Celliste, open to immediate engagement, cinema, hotel, cafe. CELLISTE, 46, Knole-road, Bournemouth.

WANTED Known, 'Celliste, few months' cinema exp., teetotal, wishes join violinist and pianist, mutual practice; view future engt.; South London pref. Box 178, "Era."

WANTED, engt., by 'Cellist, exp. Cafe, Cinema, doubling drums, dance, seaside or hotel, North, preferred.
Box 173, "The Era."

WANTED, engt., 'Cellist, young; exp. cinema, good tone, any business, or deputising. 'CELLIST, 65, Parma-crescent, Clapham Junction.

WANTED, engagement by Double Bass, thoroughly experienced, steady, reliable; undeniable refs.; liberty, season, evenings only. Box 98, "The Era."

WANTED, ENGAGEMENT BY REALLY FIRST-CLASS DOUBLE BASS; SATISFACTION GUARANTEED. J. ALLAN, 7, LLANBLEDDIAN-GARDENS, CARDIFF.

WANTED, engt. by first-class Bass; can open Aug. 3; anywhere; good refs.; age 37; exp. in all lines; M.U. terms. BASSO, c/o Mrs. Baker, 18, Blossom-ave., Oxford-road, Manchester.

WANTED Known, Double Bass, doubling drums, dis. 1st to 23rd August owing to dis.; highest refs. and experience. FOSTER, 15, Clifton-road, Kingston Hill.

WANTED, engt. by Double Bass, experienced Cinema and Varieties. BASS, 12, Hamilton-street, Wishaw, Lanarkshire.

WANTED, engt. by well-known North-country Bass Player; highest credentials. BASS, 31, Willesden High-road, N.W. 2.

WANTED Known, Flautist disengaged for a short period; any business; in town or away. Box 996, "The Era."

WANTED, engt. by good Flute and Piccolo; just concluded twelve cinema; expd.; refs. FLAUTIST, 45, Elliot-street, Bradford, Manchester.

WANTED Known, Flute & Piccolo disengaged; any bus. FLAUTIST, 19, Oldridge-road, Balham, S.W.

WANTED by First-class Flautist, eng. at once (dis. through fire); eleven years principal, Municipal Orchestra, Bournemouth. WALTER WHITAKER, 4a, Oakmead-road, Balham, S.W. 12.

WANTED, engt. by First-class Flautist, piccolo soloist; exp. all lines; double banjo, mandoline; good refs.; sober and reliable. Box 175, "The Era."

WANTED, engagement, by experienced Flautist; season or per. FLAUTIST, 32, Jersey-street, Bootle, Liverpool.

WANTED Known, Flautist at lib.; high or low pitch; 20 years' exp. concert, opera, mus. com., variety, etc. K., 10, Birch-street, Southport.

WANTED, engt. by Oboeist (either pitch), many years all lines experience; any business; anywhere. BARRETT, 81, Goodwin-street, Hull.

WANTED Known, Solo Clarinet at liberty; any bus.; 17 years exp.; ex. refs., steady, reliable. BRODIE, 1, Railway-terrace, Bemerton, Salisbury.

WANTED Known, Saxophonist (E flat) at liberty Aug. 1; can double on Flute and Piccolo; first-class refs. Box 84, "The Era."

WANTED Known, Saxophonist, E flat alto, etc., vacant for seaside, short period; singing tone, good reader, modern style of playing. KAYE, 11, Ben Johnson-road, London, E. 1.

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SOUSAPHONE, E flat, high and low pitch; real genuine Sousaphone; £30.
Another, £24.
Second-hand BB flat Sousaphone, high pitch; £20.
Another, £18.
Another, low pitch; £22.
Plated B flat quick-change Trumpet, £8 10s.
W. BROWN & SONS, The Sousaphone House, 323, Kennington-road, London, S.E.11.

SAXOPHONE, C Melody, H.P., nearly new £19. 92, Rannoch-road, Hammersmith.

(Continued on page 8.)

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HIGH STREET, AFRICA.
(ON THE ROAD TO TIMBUCTOO.)
Tune Uke in D
4th. 3rd. 2nd. 1st.
A. D. F♯. B.
Written and Composed by
CUMBERLAND CLARK, HUNTLEY TREVOR & EVERETT LYNTON.
Timbuctoo in a bar.
PIANO.
KEYG.
A brave ex.plor.er traw.lling thro' the dark and un.known
That brave ex.plor.er said "I'll show you all my sou.ven.
Ad Lib.
lands,
-irs,
Crossed the Hima.lay.as to Sa.ha.ra's gold.en sands,
An.i.mals and i.vo.ry, and Zu.lu shields and spears,
When his jour.ney end.ed, and he
When I found this par.rot, twen.ty
reached South.amp.ton Wa.ters,
miles from the E.qua.tor,
He gave this lit.tle in.ter.view to twen.ty.one re.port.ers.
He was sing.ing to a cam.el, a gi.raffe and al.li.ga.tor!"
Drum.
CHORUS.
When you walk up High Street, Africa, On the road to Tim.buc.too,
Palm-trees sway, tom-toms play,
Cannibals say "Walk this way!" Here comes the bride, the belle of Zan.zi.bar,
Bangled and
spangled at the Om.bom.pom Ba.zaar,
If you want to know how a chicken feels when he's popped in an Irish
stew, Just walk up High Street Af.ri.ca, On the road to Tim.buc.too. When you too.
D.S.
Extra couplets which may be inserted at ●
1. If you want to know why the winter-time
Makes your noses all red and blue.
2. If you've never sat on a bumble bee
When he's sticking his sting in you.
3. If you want to know how your father feels
When he's had a drink or two.
4. If you want to see how the crocodile
Gives the monkey a dry shampoo.
5. If you want to know why the elephant
Sends his trunk off to Waterloo.
6. If you want to know why a Southern train
Never turns up the time it's due.

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Sept. 21—Hippodrome, ROCHDALE (Jacksons).
Sept. 28—Tivoli, HULL (Slingsby).

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NOVEMBER 2, 16, 23, 30.

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THEATRICAL GOSSIP.

"The Halo"—Revival of "On 'Change"—"The Man From Hong Kong."

"The Halo."

Mr. Arthur Bourchier is surrounding himself with a strong cast for his forthcoming tour with the new play, "The Halo," adapted from the Baroness von Hutten's novel by the authoress and Miss Joan Temple. Mr. Bourchier will have the rôle of a violin virtuoso, Victor Joyselle, and Miss Rosina Filippi will be his wife, Felicite. Mr. Jack Hobbs will play their son, Theo, and Miss Frances Doble will be the boy's fiancée, the Lady Bridget Mead. The Baroness von Hutten first became known to the English reading public through her famous book, "Pam." This character appears in "The Halo," and will be played by Miss Fanny Dowson, who is Miss Filippi's daughter. The garrulous Lady Kingsmead has been allotted to Miss Madge Snell. "The Halo" will be first presented by Mr. Bourchier at the Grand Theatre, Southampton, on the 27th of this month.

"The Man From Hong Kong."

Mr. Percy Hutchison, in association with Sir Alfred Butt, will present Mr. Clifford Mills's new play, "The Man From Hong Kong," at the Queen's on Thursday week, July 30. The plot is intensely dramatic, commencing with a scene in a Chinese Restaurant in Hong Kong, and evolving by way of a Thames houseboat. The rôle of a British naval officer will be played by Mr. Hutchison, and the cast will further include Claude Rains, as a Chinaman, Margaret Scudamore, Madeleine Seymour, Eleanor Street, Mary Merrall, H. R. Hignett, Frank Lacey, Kenneth Kent, J. W. Bartlett, Gerald Saffery, and Lord Lyvedon.

Gala Performance at Bath.

In view of the visit of the British Medical Association to Bath next week, Mr. W. S. Pearce, the director of the Palace, Bath, is arranging a special gala performance on Monday night. The programme will be provided by an all-British "star" list of artists, amongst whom will be Miss Lily Morgan, the brilliant local contralto vocalist.

"On 'Change."

Next Tuesday week, July 28, Mr. Robert Courtneidge will present at the Savoy the farcical comedy "On 'Change," which has been adapted by E. Lawrence and H. F. Maltby. The production will be marked by the return of Mr. Courtneidge as an actor at a London theatre after a lapse of some thirty-five years. He will play the part of Professor Peckering Peck. The cast will be further enhanced by the appearance of Lottie Venne, F. Holman Clark, Peter Haddon, Henry Kendall, Richard Bird, Clive Currie, Rosaline Courtneidge, Phyllis Black, and Ethel Arden.

A Plucky Act.

Miss Billie Jones, the box-office keeper at the Theatre Royal, Bath, is receiving congratulations on her pluck in saving from drowning a little girl who had got into difficulties while bathing. Miss Billie Jones is an excellent dancer, and is well known for her skill as a "toe"-dancer.

Leslie Ward.

Leslie Ward underwent an operation for the nose and throat on Thursday of last week at a Cavendish-square nursing home. The operation was performed by Dr. Horsford, of Harley-street, with every success, and Mr. Ward will shortly be rehearsing for the part of Danilo, on tour, in the George Edwardes Daly's Theatre production of "The Merry Widow."

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

Paul Arthur—Sunday, July 19.
Peggy Pryde—Sunday, July 19.
Datas—Monday, July 20.
C. Aubrey Smith—Tues., July 21.
Little Tich—Tuesday, July 21.
Gus Elen—Wednesday, July 22.
Haldane Crichton—Wed., July 22
Robb Gillmore—Wed., July 22.
J. Henry Twyford—Thursday, July 23.
Margaret Illington—Thursday, July 23.
Margaret Radcliffe—Friday, July 24.
William Gillette—Fri., July 24.
Lord Dunsany—Friday, July 24.
Martin Adeson—Friday, July 24.
Arthur Rigby—Saturday, July 25
W. Wood—Saturday, July 25.

"The Czarina."

Sir Patrick Hastings' play, "The River," finishes its course at the Lyric to-night, to be followed on Monday by "The Czarina," the three-act romantic comedy from the Hungarian by Melchior Lengyel and Ludwig Biro, with a cast as follows:—

Anna Jashikoff ... Beatrice Lewisohn
Lieut. Nicholas Jashikoff ... Cyril Nash
Prince Soltikoff ... Leslie Faber
Vicomte de Roncourt ... Ivan Samson
Baron Dymoff ... Cecil Cameron
Colonel Ronsky ... Clifton Boyne
Captain Kaschumowsky ... Terence O'Brien
Count Alexei Czerny ... George Relph
The Czarina ... Dorothy Dix
General Malakoff ... Victor Lewisohn

The piece is produced by Reginald Denham.

Laddie Cliff's Illness.

Mr. Laddie Cliff was suddenly taken ill at Birmingham on Saturday, and at once returned to London. The following day he was operated on for appendicitis. The operation is reported successful, much to the relief of the company, which remained at Birmingham Prince of Wales's Theatre for another week in "Dear Little Billie." In Mr. Teddy Fox a capital understudy was found.

DENVILLE HALL.

[To the Editor of "The Era."]

Dear Sir,—I should like to make an appeal to your readers. Most of them will no doubt have heard of the "Denville Hall," which is shortly to be opened as a Home for members of the theatrical profession who are incapable of further work. I am now furnishing the Hall, and should be grateful for any gifts, such as pictures of old-time players and plays, old-fashioned day-bills, or anything in fact that will help to make the place attractive for its futare inmates. You will understand it is not the monetary value, but the interest attached to such things that will make them attractive.

Will any of your readers who generously respond to this appeal please send all gifts to the Secretary, Denville Hall, Northwood, Middlesex? All offerings will be gratefully acknowledged.

Yours sincerely,
ALFRED DENVILLE.
Marlborough House, Oldham.
13/7/25.

THE STAGE GUILD.

ANNUAL GENERAL MEETING.

The Playhouse, Charing Cross, on Tuesday morning, July 14, at 11.30, witnessed the annual general meeting of the Stage Guild, with about 200 people present in the auditorium, and Mr. F. J. Nettlefold in the chair.

Supporting Mr. Nettlefold on the platform were Mr. Godfrey Tearle, Miss Eva Moore, Miss Violet Vanbrugh, Mr. Arthur Shirley, Mr. Franklyn Dyall, Mr. Lyn Harding, Mr. O. B. Clarence, Mr. Percy Hutchison, Sir Frank R. Benson, Mr. Reginald Bach, Mr. Henry Hallatt, Mr. Fred Wright, Mr. Leslie Moreton, Mr. Athole Stewart, Major Ian Hay Beith, Mr. Frank H. Rose, M.P., and Miss Lena Ashwell.

The Chairman read telegrams which he had received from Sir Gerald du Maurier and Miss Gertrude Kingston, regretting their inability to be present, the latter on account of illness.

He then dealt with the financial report for the year 1924-25, and afterwards read to the assembly the report of the Grand Council of the Stage Guild as follows:—

ELECTION OF COUNCIL.

In presenting its first annual report covering a period of twelve months, Grand Council wish it to be understood that the Council was not formed until October, 1924. It then consisted of representatives of the Managers' and Artists' Sections, but on the formation of the Dramatists' Section in January, 1925, the necessary additions were made, and the Council now consists of thirty members, drawn in equal numbers from each section.

PRESIDENT OF THE GUILD.

The election of President is vested in Grand Council. Sir Johnston Forbes-Robertson was unanimously elected to that position at the first meeting of the Council, held on October 22, 1924.

MEMBERS OF GRAND COUNCIL.

The following is a full list of the members constituting the Grand Council:—

President:
Sir Johnston Forbes-Robertson.
Vice-presidents:
Sir Frank R. Benson, Mr. Percy Hutchison, Mr. F. J. Nettlefold, Sir Arthur Pinero, Sir Gerald du Maurier, Mr. Henry Arthur Jones, Mr. Alfred Sutro, Mr. Fred Terry, Sir John Martin-Harvey, Mr. John Drinkwater, Mr. Godfrey Tearle, Lady Wyndham.
Members of Council:
Miss Lena Ashwell, Mr. Arthur Gibbons, Miss Gertrude Kingston, Mr. Frank H. Rose, M.P., Mr. Arthur Shirley, Mr. C. Aubrey Smith, Miss Lilian Braithwaite, Miss Eva Moore, Mr. Robert Macdonald, Mr. Roland Pertwee, Mr. Athole Stewart, Mr. Sutton Vane, Major Ian Hay Beith, Mr. Dion Clayton Calthrop, Mr. Franklyn Dyall, Mr. Lyn Harding, Mr. F. Leslie Moreton, Mr. G. Carlton Wallace.

CERTIFICATE OF INCORPORATION.

The Certificate of Incorporation of the Stage Guild bears date January 14, 1925.

THEATRICAL SITUATION AT DATE OF FORMATION OF GUILD.

Your Council does not consider it necessary or desirable to comment in detail on the theatrical situation existing just prior to, and for some months after, the formation of the Guild. Suffice it to say that a movement which in the opinion of a large majority of the profession was fraught with danger to the art of the theatre, was eventually checked.

REPORTS OF SECTIONAL COUNCILS.

The reports of the various Sectional Councils render it unnecessary for Grand Council to do more than touch upon topics affecting the Guild as a whole.

FINANCE.

First as to finance. The very existence of the Guild depends upon a broad view being taken of this most important matter. It is essential that a large Endowment Fund should be built up, and your Council has given long and anxious consideration to this question. The aims and objects of the Guild are such as to require a large reserve, which could be drawn upon in an emergency, and which in the meantime would, as an investment, bring in revenue. Attempts have already been made in this direction, and considerable progress has been effected, but the great expense to which the Guild was put in the early stage of its existence has made large inroads on the funds raised. A special endeavour must be made during the next twelve months to bring nearer to accomplishment the object which Grand Council has in view.

STRENGTH OF THE GUILD.

Numerically, as well as in other ways, the Guild is gaining strength week by week. The Managers' Section (with its Associate Members), the Dramatists' Section, and the Artists' Section number together upwards of two thousand members. Thus we have in one society, and under one roof, a complete representation of all that stands for and is essential to the well-being, the progress, and the prosperity of the theatre.

ENTERTAINMENTS.

With the double object of obtaining publicity in the theatrical world and assisting the Endowment Fund, special committees have been formed, and the result of their activities is seen in the very successful Guild supper party held at Claridge's Hotel on March 18, 1925, and the Guild costume ball at Covent Garden Opera House on April 16, 1925. Similar projects are on foot in the near future, and it will be for the new Grand Council to see that still more favourable results are obtained.

TRAFALGAR HOUSE.

Possession of these premises was obtained in October of last year. Beside the necessary sectional offices there are various rooms for the accommodation of members. Also two large rehearsal rooms, which are a source of revenue to the Guild.

The reception held on Sunday, February 15, when the new offices were formally opened, attracted a large gathering, and was an emphatic success. The Council desires to tender to Lady Forbes-Robertson its grateful acknowledgments for her gracious hospitality on that occasion.

ARBITRATION TRIBUNAL.

Owing to friendly co-operation between Sections it has been found possible to settle minor disputes without recourse to formal arbitration, but in cases where the disputants desire it the machinery of the tribunal is at once set in motion, and the matter is disposed of expeditiously at little or no expense to the parties. There have been but three formal arbitrations during the year under review.

GUILD CONTRACTS.

It is a great satisfaction to Grand Council to know that the managers and the artists have come to an agreement in regard to the terms and conditions governing employment. Forms of contract, both for the West End of London and for the provinces, have been printed by the Guild, and are now in general use.

HONORARY CONSULTANT SPECIALISTS.

It is specially gratifying to be able to announce that with the generosity typical of their great profession, some of our most eminent medical specialists have consented to act as honorary consultants to the Guild. The grateful thanks of Grand Council are extended to Dr. Edward Bach, Sir John Bland-Sutton, Dr. Alfred Eddowes, Sir Milsom Rees, K.C.V.O., Sir Henry Simson, and Sir James Purves-Stewart, K.C.M.G., C.B

GENERAL SECRETARY.

Major W. H. McGowan was appointed General Secretary of the Guild on December 15, 1924, and assumed duty on January 1, 1925.

CONCLUSION.

Such is a short resumé of the year's work. The Guild is now firmly established; its policy is constructive, not destructive; all connected with the art of the theatre will be welcomed within its ranks; it aims at peace and prosperity in the theatrical world.

The adoption of the report was moved by Mr. Leslie Moreton, seconded by Miss Violet Vanbrugh, Mr. Percy Hutchison, and Mr. Lyn Harding. Mr. Hutchison outlined the work accomplished by the Guild during the past year. Mr. Harding said he rejoiced that at all the council meetings the "something attempted" was always done. He suggested that there should be a permanent "chronicler" to record in detail exactly what was said at these meetings. It would make interesting reading.

Before putting the report to the meeting, the Chairman invited questions, and an interrogator desired to know the percentage of managers in agreement with the Guild contract. In reply, Mr. Percy Hutchison stated that all managers had promised to use the contract as drawn up, and in the case of those who did not do so, the Guild would have to consider what course of action to pursue—even to advising their members to resign.

A suggestion was made that there should be a fourth section of the Guild for musicians. The Chairman replied that he would welcome the assistance of members with a view to establishing such a section.

The report was then put to the meeting and carried unanimously.

Dealing with the election of members of the Grand Council, the Chairman paid eloquent tribute to Sir Johnston Forbes-Robertson, who, in spite of his many other activities, had consented to continue to act as President of the Guild. The Chairman stated that Sir Johnston was one of the most conscientious men he ever knew, and that he (Sir Johnston) did not want to take office unless he could do something. "He is a very able and wonderful man, and a tower of strength to the Guild," added the Chairman, amid applause.

Managers.

Vice-presidents: Sir Frank R. Benson, Sir John Martin Harvey, Mr. Percy Hutchison, Mr. Fred Terry.

Members: Mr. Arthur Gibbons, Sir Barry V. Jackson, Miss Eva Moore, Mr. B. A. Meyer, Mr. F. Leslie Moreton, Mr. G. Carlton Wallace.

Artists.

Vice-presidents: Mr. Godfrey Tearle, Mr. F. J. Nettlefold, Sir Gerald du Maurier, Lady Wyndham.

Members: Mr. Franklyn Dyall, Mr. Martin Sands, Miss Gertrude Kingston, Mr. C. Aubrey Smith, Mr. Reginald Bach, Mr. Henry Hallatt.

Dramatists.

Vice-presidents: Sir Arthur Pinero, Mr. Henry Arthur Jones, Mr. Alfred Sutro, Mr. John Drinkwater.

Members: Major Ian Hay Beith, Mr. Arthur Shirley, Mr. Dion Clayton Calthrop, Mr. Harold Brighouse, Mr. Frank H. Rose, M.P., Mr. Sutton Vane.

Mr. Franklyn Dyall, seconded by Mr. Athole Stewart, thanked Miss Ida Molesworth and Mr. Templer Powell for the use of the theatre.

Miss Eva Moore expressed the meeting's appreciation of Mr. Nettlefold's wholehearted efforts on behalf of the Guild, and for his excellent conduct of that particular gathering. Mr. Arthur Shirley seconded. In reply, Mr. Nettlefold said he would always be only too happy to do his utmost to further the cause of the Guild. He warned his hearers, however, that they should be sparing in their praise. He had only just got married, and while he anticipated having to buy his wife many new dresses, he hoped he would not have to buy himself some new hats of a larger size. (Laughter.)

MANAGERS AND PLAYWRIGHTS IN CONFERENCE.

(Continued from column 5, page 1.)

present, but in his opinion "the needs of the provincial playgoer, who has tea and supper and wants a long evening's entertainment between those meals, cannot be reconciled with those of fashionable people in London who dine at 8 o'clock and want as much dress and as little drama as the pit and gallery will stand."

Mr. Littler (of Woolwich) said that catering in the West End and the provinces was far apart, not only in regard to length but to style. West End playgoers included the restaurant both before and after the play in their evening's programme, but the provinces did not consider the performance as only one item of the evening, to them the theatrical performance was sufficient for the night. What he required was a good solid entertainment after a day's work. A performance lasting two hours with long intervals would not do. The London hallmark went a long way, but how far? Authors might write plays for the provinces which would turn out to be the biggest West End successes. The majority of the West End plays he thought were too slight in humour, but not too slight in "suggestion." Plays for the provinces should be not less than 2½ to 2¾ hours in length, and should have more weight and less salaciousness.

London Percentage of Failures.

Mr. Selby said he proposed to deal with the matter from a different angle; that is the one of actual figures in relation to plays he had known and seen. Excluding musical plays, revues, pantomimes, and in fact everything except that type of play which I might call comedy, said Mr. Selby, I have since January 1, 1924 (that is roughly eighteen months) witnessed in London 60 plays. Of that number 21 were either under two hours in length or only just reached the two-hour mark, and were therefore hopelessly too short for the once-nightly provincial theatres. That point may be answered by asking—"but what an ideal length for the numerous twice-nightly houses." Yes, gentlemen, as far as length is concerned, but it must be borne in mind, and I am sure the theatre managers here will bear me out, that the atmosphere of the average twice-nightly house is entirely different from that of the once-nightly house. And without attempting to go into the psychology of that matter I will deal with one material reason for this—the cheaper prices in the twice-nightly houses draw a more "popular" type of audience to whom plays of the social problem and sex-psychology type do not appeal. But before we even arrive at that point we have another fact of even greater importance, which is that of these 21 short plays, no less than 15 or 71 per cent. were unquestionable failures, and of the remaining six only two could hope to appeal generally to a twice-nightly audience. Therefore from the very first hour of the first rehearsal of these 21 plays there were only two that stood any chance of a provincial success. I would like here to make it clear that when I refer to a play as being a failure I am not expressing a mere opinion, I am referring to plays with regard to which there can be no question, plays which have run for a week or so, sometimes only a night or so, and have then disappeared never to be heard of again. Where by any stretch of imagination the label "failure" could be challenged then I have given it the benefit of the doubt and placed it amongst the successes.

We now proceed to the next category of plays, those which were really too short for the ordinary provincial house, but which running somewhere round the two hours and 20 minutes mark might be utilised in certain late starting theatres—of these plays I witnessed 11 and of those 5 or 45 per cent. were failures.

The remaining 28 plays which I have witnessed ran in the region of 2½ hours or over and so were suitable, from the point of view of length, for the average once-nightly provincial theatre, and of that 28 there were only 9 failures, or 32 per cent.—of the remaining 19 there are one or two whose provincial success is still uncertain.

But these figures are significant—the very short plays register 71 per cent. of failures even in London, the slightly longer play shows a better record and reduces the percentage of failures to 45 per cent. and the full-length plays reduces them still further to 32 per cent.

This must undoubtedly prove an indication even in those plays which I have not seen and therefore have not included in the above, in fact, probably to even a greater extent, because naturally it is the plays which seemed possible successes which I have seen and I have not intentionally gone to see a play which was immediately an undoubted failure, and these figures would seem to show either one of two things:—(1) That the full-length play gives greater hope of success in London, followed by its utilisation for provincial work; or (2) that the most successful authors are writing the longer plays, which again may be merely another way of saying that the more reasonable the length of play the more successful the author becomes.

Mr. H. A. Jones' Offer.

Mr. H. A. Jones said he had no reason to complain of want of appreciation, as he had about ten plays running in the provinces, and received monthly for "The Silver King," "Mrs. Dane's Defence," and others. He thought Ruskin was very right when he said the English taste was for the domestic drama. He had his ideals, but he kept them out of sight, for he thought plays with ideals were wrong. The repertory theatre subsisted chiefly on them. He was told that there was a rumour that the managers of repertory theatres had an understanding among themselves that they would not produce any play that was likely to make money. (Laughter.) Their great ambition was to lose money. Goethe (who was a theatrical manager and knew a great deal about the theatre), Shakespeare, and Moliere wanted above all things to make money, and Shakespeare retired with a comfortable fortune.

He hoped every provincial manager there would do the same. All the same, he did not know what he could do. Two or three years ago several people put a lot of money together to produce a series of his plays in repertory form, but they could not get a theatre. He had some new plays which he was willing to let them have for production in the provinces, and if they had any proposition to make they would find him most reasonable. He did not want any more money than they could afford, and he would listen willingly to any proposal to make money for both. He was not writing any new plays at the moment. He thought the London public wanted him, but he did not know that the managers did. It was the plays that dealt with the common passions and emotions, the vices, and foibles of mankind that had made their name through the centuries, and it was the same to-day. If they offered him a production in a good town with a chance of making money for himself and themselves he would jump at it.

The American Supply.

Mr. R. C. Carton said that there was one significant phase of the subject that no one had referred to, and that was that at least two-thirds or even three-quarters of the present output of plays came from America. He had hoped that what had been said at that meeting might be broadcast and find its way to New York, because they had a primary claim in consideration. Three or four years ago the dramatist could command a wide production for his plays, but to-day the number of shops to which he could take his goods was limited. As they were aware, Mr. Shubert had taken what he called an interest in six London theatres, but that interest he thought would soon be transmuted into absolute control. He began by talking about an interchange of plays, but the result would be the same as the interchange of films—95 per cent. American, leaving the remaining 5 per cent. to be distributed between German, French, Czecho-Slovakian, and, incidentally, English. A similar position would be brought about in the theatre—America would continue to send us its stars and inflict on us its stripes. (Laughter and cheers.) He was in complete sympathy with the travelling managers in the gallant fight they had made to carry on since the terrible war.

The "Dramatic Tailor."

Mr. Zangwill said he believed in ideas. He had never written plays for the stage to make money. Perhaps that was because he was a Jew. He had worked to get certain thoughts and ideas, and had earned his living even by having his own way. Managers wanted him to write plays, but he refused to be a dramatic tailor. He recalled being visited by Mr. Charles Frohman, who said to him, "I have come to buy all your time," but he preferred to dispose of his own time. Managers did not do their work in a business-like way. They wanted men to write plays and bring them to their door. It was said they had to give the public what they wanted, but the public did not know themselves. If you saw a beautiful landscape you did not know they wanted such a sight until they saw it. Theatrical managers, he repeated, were the worst business men he had ever had to deal with.

Mr. J. M. Glover said there was a species of play going round the country making huge fortunes for people. They were chiefly revues. He did not say the revue was high art, but they had a sort of slap-stick humour that appealed. Where in the drama of to-day had they the humour found in the plays like "Charley's Aunt," "The Private Secretary," and "Our Boys," and even in "The Silver King" and "The Lights of London"?

Needs of the Empire.

Mr. Percy Hutchison said he would be very pleased to accept Mr. Jones' offer and produce one of his plays in his theatre. He thought they had started from the wrong point. It was not only the provinces, but the whole of the Empire that desired good, clean, healthy plays. He had come home after travelling 50,000 miles with the knowledge that the people of the Dominion were crying out for British authors to give them such plays, and he asked the dramatists there to listen sympathetically to that call.

Mr. Owen said the tendency to-day was to write specialised plays. What did the managers propose to do to facilitate a point of contract between author and manager?

The No. 2 Theatres.

Mrs. Bennett said if they wanted the masses of the great industrial towns to go into the smaller theatres they must give them something that would interest them. For the want of good domestic drama she had sometimes to fall back on something she did not like—revues, in which legs were the attraction.

Replying to Mr. Owen, Mr. Davis said they had most important facilities to offer theatres and a fully equipped staff. As a rule, production would last only a week in the towns, and they could not produce a fresh play every week.

Their exchange of views could not, however, do any harm, and perhaps in the near future they might meet again and evolve some practical scheme.

Mr. W. W. Kelly and Mr. Arthur Shirley also spoke, and votes of thanks to the authors who had attended and to the chairman concluded the meeting.

DRAMATISTS' SECTION.

ANNUAL GENERAL MEETING.

The annual general meeting of the Dramatists' Section of the Stage Guild was held on Wednesday, July 8, at the offices of the Stage Guild, 9, Great Newport Street, W.C. 2, at 2.30 p.m., Sir Arthur Pinero (chairman) presiding. Amongst those present were Major Ian Hay Beith, Arthur Shirley, Frank Stayton, Lady Oldfield, Frank H. Rose, M.P., Carlton Wallace, Agnes Platt, Bertha N. Graham, etc.

Annual Report.

The Honorary Secretary, Major Ian Hay Beith, read the report, which was as follows:—

The Dramatists' Section was founded on January 15, 1925, at a meeting of the Dramatists and the Grand Council of the Stage Guild. At this meeting the Dramatists appointed their Council, office bearers, and representatives to Grand Council as follows:—

Chairman: Sir Arthur Pinero. Vice-chairman: Mr. Henry Arthur Jones. Deputy-chairmen: Mr. Alfred Sutro, Mr. John Drinkwater. Members of Council: Major Ian Hay Beith, Mr. Arthur Shirley, Mr. Dion Clayton Calthrop, Mr. Roland Pertwee, Mr. Frank H. Rose, M.P., Mr. Sutton Vane.

Our representatives to Grand Council have been most regular in their attendance at Council meetings, where their expert knowledge, valued advice, and the great interest they take in the affairs of the Guild, are most highly appreciated by their colleagues on the Council.

It should be added that Mr. Frank H. Rose, M.P., and Mr. Dion Clayton Calthrop have sat on Guild Boards of Arbitration as umpires in cases of dispute between managers and artists, and their valued services are hereby gratefully acknowledged.

It is hoped that great efforts will be made this year to increase the number of members, and thus enable the section to play a more influential part in the affairs of the Guild.

(Signed) SIR ARTHUR PINERO, Chairman.
IAN HAY BEITH (Major), Honorary Secretary.

The result of the ballot for members of Council for the ensuing year was announced as follows: Sir Arthur Pinero, Mr. Henry Arthur Jones, Mr. Alfred Sutro, Mr. John Drinkwater, Major Ian Hay Beith, Mr. Arthur Shirley, Mr. Dion Clayton Calthorp, Mr. Harold Brighouse, Mr. Frank H. Rose, M.P., Mr. Sutton Vane. Sir Arthur Pinero was again unanimously elected as chairman, Mr. Henry Arthur Jones as vice-chairman, Mr. Alfred Sutro and Mr. John Drinkwater as deputy-chairmen, and Major Ian Hay Beith as honorary secretary.

The following resolution was proposed by Arthur Shirley, seconded by Frank Stayton, and carried unanimously: "That the number of members of the Dramatists' Council should in future be twenty."

THE REALM OF MUSIC.

MISS GLADYS MARLOE.

Miss Gladys Marloe put many English songs into her programme at the Faculty of Arts Gallery, including the now inevitable seventeenth century group. In her modern group tribute was paid to two women composers: M. A. Lucas and E. M. Monica Smith; both of whom had cause to be grateful to the singer for her sympathetic presentation. Miss Lucas' "The Gift," and Miss Smith's "The Rainbow," and "The Rain," were to Miss Marloe temperamentally congenial material. The restraint of style and manner that accompanies, or at any rate, suggests hidden depths of feeling is hers, and also the pictorial imagination that enables her to "set the stage" in the mind's eye of her hearers. The voice, too, is heard at its best in such quiet songs—Arthur Benjamin's "The Moon" was another of them—for its piano tones are of most appealing quality. She did not quite get into the skin of those delightful Greek folk-songs of Ravel, but how many English singers can? Miss Anne Mukle was the excellent accompanist. Some pianoforte solos were played by Mr. Reginald Paul in distinguished style. To Ravel's "Jeaux d'eaux" and Albanez's "Almeria" he brought vivid appreciation of colour values; and to Felix White's "Bumpkins' Dance," humour and a sense of character.

MISS KITTY CHEATHAM.

Miss Kitty Cheatham, the American interpreter of folk-lore and songs of childhood, has returned after a long absence. She has the story-teller's gift, and, in addition, the knack of taking people into her confidence, as it were. She soon got upon easy terms with the audience in the Æolian Hall and held them interested while she told the northern legend of how the robin got his red breast, or gave the outlines of the origin of primitive negro songs, or merely talked about Shakespeare's fairies. Her songs explored by-ways in the literature of many peoples. In a number of cases the poems were adapted to well-known music by Bach, Mozart, Haydn, Beethoven, and so on. Endowed with a much better singing voice than is possessed by the majority of diseuses, Miss Cheatham is able to do ample justice to the musical side of her recital, and she adds to the general effect by means of a wealth of expressive gesture. She had in Miss Mary Ray Pinney, an entirely sympathetic accompanist.

MISS VIVIEN LAMBELET.

There was much that was persuasive about Miss Vivien Lambelet's singing at her recital in the Wigmore Hall—the warm tone of the voice and that indefinable element which for want of a better term is called temperament. A choice of programme that included old Italian arias, some good modern British songs, and a modern French group with Auric's "Alphabet," and some of those "free arrangements" of Arnold Bax, showed that her tastes are wide and sound. The old Italian songs offered the severest test. Miss Lambelet passed it with honours. Her delivery was clear and well-controlled, denoting wisely directed study. Some modern Greek songs by Napoleon Lambelet were attractive in the more popular manner. Miss Lambelet also has aspirations as a composer. Her orchestral poem, "Les Quatres Saisons," pointed to a rather promising though as yet minature talent.

SIGNORINA BIANCA SEBASTIANI.

Remarkable natural agility distinguished the singing of Signorina Bianca Sebastiani, a soprano who gave a recital in the Wigmore Hall. It was plain to see from her performances of various romances and operatic airs that she is almost untrained. Neither the quality of the voice in its middle part nor the style of her singing recommended the singer; though both undoubtedly might improve with good tutoring. But there is little in the way of vocal gymnastics that she does not do by instinct better than anyone could teach her, and even in her present condition one can easily imagine that the audiences in some of the big music-halls might be roused to a high pitch of enthusiasm by the brilliance of her staccati in, for instance, that old, forgotten "Staccato Polka" of Mulder. Mr. E. Kendall Taylor accompanied, and also helped out the programme with some capably played piano solos.

MAGI STRING QUARTET.

At the Wigmore Hall, the Magi String Quartet, of Oxford University, consisting of Mr. Alex Cuthbert, Mr. Geoffrey Lawrence, Mrs. Margaret Joseph, and Mr. Ian Anderson, gave a concert with the assistance of three well-known musicians—Miss Gwendolen Mason (harp), Mr. Robert Murchie (flute), and Mr. Haydn P. Draper (clarinet). For amateurs, the Quartet's playing reaches a high standard, and in a less ambitious programme the good impression they made would undoubtedly have been heightened. In some respects the Mozart Quartet in D minor was the most successful performance. The ensemble was nearer perfection and the playing was gratefully effortless and refined. A new poem for flute, string quartet, and harp, entitled "Sea Wrack," by Keith Douglas, though obviously an immature work, had some interesting moments.

MISS CLARA RABINOWITCH.

Miss Clara Rabinowitch, a young pianist who was appearing here for the first time, showed highly developed technical command and considerable freshness of feeling at the recital she gave in the Wigmore Hall. She was strongest in music demanding dexterity and brilliance of treatment, and in the Debussy-Ravel - Philipp - Albanez - Infante group met every claim of design and colour with the readiest skill. She did not succeed in plumbing Beethoven's Sonata in A flat to its depths, but, then, how many are there who do?

G.S.M. SCHOLARSHIPS.

An unusual opportunity presents itself for City of London people to obtain first-class free musical education for their children. At the Guildhall School of Music, Victoria Embankment, two £40 scholarships, offered by the Trustees of the Mitchell Charity, are now vacant. The winners of these must be, or their parents must have been, born, or educated, or employed within the limits of the City of London extending from Temple Bar in the west to Aldgate in the east, and from Moorgate to Southwark, north and south, respectively, of the City. Applicants should address the Secretary, H. Saxe Wyndham, Esq., at the Guildhall School.

(Continued from following column.)

And in the play in which Miss Mawer again took the principal part the motive was the holding power exercised by trees over certain mortals. Hobbs, Jenkins, and Wiggleswade were good names for dwarf oaks, only these rustic gentlemen should have talked Pook's Hill, not Mile-End-road. The music for "Trees" had been arranged and chosen from Grieg, Schumann, and Saint-Saëns, by Miss Amy Rushworth, who acted as joint musical director with Miss Kathleen Simpson.

NEW SCALA THEATRE

A Dance Matinee.

It seemed a pity that so much thought and ingenuity, and skill, to say nothing of hard cash, should have been spent on preparing Misses Ruby Ginner and Irene Mawer's programme at the New Scala for a single matinée. The whole entertainment, just as it is, or with no modification but compression—for it was two-and-a-half hours and more long — should be put on somewhere for a run. Then it would be seen that a British ballet, if we are ever lucky enough to have one, will not necessarily stand condemned for mere pretty-prettiness; but that it may achieve, as well as any foreign product, real beauty of form, colour, movement, and expression. The programme called it a dance matinée. It was more than that. Besides a dozen or so of different inventions for one, two, or more dances, there were plays; a mediæval mime, a fantasy with words, another without words, and a spectacular "Festival of Hera," in which drama and ballet were cleverly combined. Hera was the goddess of womanhood, and the elaborate scena built upon the rites attending her altar opened the entertainment. (Appropriately enough, for in all the company that filled the stage and in the orchestra below the stage, only one man could be discerned, and he the flautist.) In this, Miss Ginner powerfully enacted the part of a penitent, Miss Mawer that of the Priestess, while the corps de ballet appeared as tenders of the lamp and altar, bearers of the priestly robes, maiden athletes competing in ceremonial games, and as women of Acragas. The whole revealed considerable imaginativeness in producer and arranger, and fertility of invention in the matter of picturesque detail besides. The same qualities marked the striking "Fire" ballet. The suggestion of a white heart of fire circled by leaping, dancing green, red, and orange flames and wreaths of smoke was admirably carried out. This should certainly be seen again.

Some Greek dances included a graceful ball game, a striking Pyrrhic pas de deux, a spirited Chariot Race (Miss Ginner), and a Garland Dance, carried out in colours suggesting poppies in ripe corn, that was a delight to the eye. There was kinship in the underlying idea of both Miss Mawer's fantasies. In "The Changeling," a fine lady, really a fairy born, casts off her silks and satins and florists' bouquets, and answers the "call of the wild," typified by a sprite in green—just as the lady did who went away with the raggle-taggle gipsies O!

(Continued in preceding column.)

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(Continued from page 3.)

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NOTICE TO ADVERTISERS.

Will Advertisers kindly note that the latest time for receiving Advertisements is 6 o'clock THURSDAY.

We cannot guarantee insertion of Advertisements in the following Saturday's issue if received after that time.

BETWEEN OURSELVES.

By "ADAM."

"A Fool and His Money" is the name of one of the latest pictures. Hardly a compliment to those who pay to see it.

A new American play is called "Kid Boots"—no doubt with the idea of fitting the foot-lights.

The list of current plays is beginning to look quite convivial. After "The Punch Bowl" and "Mixed Doubles" comes "Bubbly," and possibly revues called "What's Yours?" "Same Again," and "Full Inside" will follow.

The action in "The Gorilla" at the New Oxford is stated to be "extremely brisk." In fact, it is difficult to tell who's zoo.

"The Skyscraper," a new American film, suggests that it might be a story of high life in New York.

"Clo Clo" is to clo' clo' at the Shaftesbury on the last Saturday of this month.

"I'll Tell You a Story," Sutton Vane's new comedy, will be taken on a short racontour before being brought to the West End.

Slogans for managers:
"Come in out of the drought. There's 'Rain' at the Garrick.
"Be in the Swim. 'The River' is at the St. James. Take the plunge to-night.
"Be warned in time. 'Just Married's' at the Strand.
"Don't know where to go? The best Sol-ution is 'Sun Up' at the Vaudeville."

That "It Pays to Advertise" is proved by a Cuckoo in any Nest.

"The Offence" is the name of the next play at the Barnes Theatre. Sounds like asking for trouble.

Sweet Simplicity.—Old Tom Hodge, at our village inn the other night, had just spotted a paragraph relating to the Playhouse. Said he: "I see they're spring cleaning at one o' them theaytres in Lunnon, and they do the mats. on Tuesdays and Thursdays.

The compositor who was responsible for the statement that "'The Wild Duck' flies from the Everyman, at Hampstead, to St. Tames's," deserves to be bitten by it.

Provincial Note.—When you play juvenile Leeds you can Oldham. If you're good you don't need to be Preston, but should your Liverpool, let the Glasgow, for Mersey's sake. York commonsense will tell you that. Much Morecambe be said, but that's enough for the moment.

When Charlie Chaplin comes to London in September he will be filmed on Waterloo Bridge. It is rumoured that, in consequence, an American millionaire has offered to buy the bridge as a permanent show place.

It's the "trickle" in "theatrical" that is worrying the Box Office Manager these days.

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Yours faithfully,
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"HENRY IV"

At the Everyman.

A Tragedy in Three Acts, by Luigi Pirandello, Translated by Edward Storer. Presented at the Everyman Theatre on Wednesday, July 15.

Landolph (Lolo)...Grosvenor North
Harold (Franco).....Robert Glennie
Ordulph (Momo).....Godfrey Winn
Berthold (Fino)....Geoffrey Wincott
John .....Geoffrey Dunlop
The Marquis Charles Di-Nolli .....Ronald Nicholson
Baron Tito Belcredi...Frank Vosper
Doctor Dionysius Genoni .....Stanley Lathbury
The Marchioness Matilda Spina .....Nancy Price
Her Daughter Frida.Beatrix Filmer
"Henry IV." .....Ernest Milton
Two Attendants in Costume .....Herbert Anstey & Dennis Hosking

These are stirring times in the theatre. This year there has been a remarkable succession of failures of poor plays which in many cases should never have been produced, yet, at the present moment, running at prominent London theatres are Ibsen's "The Wild Duck," Chekov's "The Cherry Orchard"—which was jeered at by even the Stage Society audience fifteen years ago,—and Ashley Duke's "The Man With a Load of Mischief," a play of superb literary quality drawing a capacity audience nine times a week at the Haymarket.

There was another portent this week that playgoers are more intelligent than theatrical managers imagine. Pirandello, in English, was put on for a run at the Everyman Theatre, and received with enormous enthusiasm on Wednesday night. "Henry IV" was seen in the recent Italian season at the New Oxford. It is a finer play than "The Six Characters," and, possibly, one of the greatest plays since "Hamlet." But like "Hamlet" it is not an "easy" play, and one felt that it should be seen and absorbed many times before the full quality can be realised and appreciated.

Some slight indication of the theme has been given before in these columns. "Henry IV." is a study in madness, although such a facile description hardly indicates the full scope of Pirandello's ideas. Like his other plays, it is really an acute and highly dramatic survey of the problem of personality. A modern young man is thrown from his horse at a pageant and the shock makes him insane. His madness lies in the delusion that he is Henry IV. (the eleventh century Emperor of Germany, who defied the Pope and was forced to abdicate), the character he was taking in the pageant. So he lives again as the famous Emperor. His attendants are dressed in the costumes of the period, and the visitors can only enter into the presence after visiting the extensive wardrobe. This goes on for twenty years when it is discovered that for nearly half that time he has been quite sane, but preferred the life as the assumed character to that of the person supposed to be himself. Pirandello reveals this to the audience very cleverly. "Henry IV." receives certain visitors, including the Marchioness Matilda Spina and her lover, Baron Belcredi. They also had parts in the pageant, but now they assume a masquerade to fit in with the period. The irony of the position is that the king is keeping up this masquerade to hide his unhappiness, for he was in love with the Marchioness, and it was due to Belcredi's treachery that he was thrown.

They act their parts well and when they have gone he astonishes his attendants by bursting forth into contemptuous disdain at the impudence of her coming with her lover. This is a scene of intense interest, for here Pirandello leads one into the strange, speculative world of reality and unreality. What is madness? Was "Henry IV." mad, or the attendants, or the Marchioness and her lover, who assumed disguises to deceive him? Again, what is reality?

In the last act, he assumes again his insanity, and now he is driven mad by a kick—a friendly kick—that has been arranged by a fussy, talkative doctor. It has been agreed that the daughter of the Marchioness should step out of the frame that contains her mother's portrait so that the shock shall bring back his reason. Instead, it drives a sane man insane, and in his frenzy he kills the Baron Belcredi. Even then it is not certain that he is now insane, for the curtain goes down on "Henry IV." surrounded by his attendants pitifully exclaiming:—"Yes, now, . . . inevitably . . . here together . . . for ever."

In the Italian production, although the language was for the most part unintelligible, the actors did convey vividly the quick changes of mood, and the whole company helped to build up the subtlety of the part of the king. At the Everyman the full beauty of the tragedy was not brought out, although, as we said at the opening, at a second and third visit the performance might appear better. Mr. Ernest Milton will improve with time. He showed, on Wednesday night, that he has caught the imaginative conception of this great part, but he is not "quick" enough in conveying all he feels to the audience. In the second act, and in the tremendous scene at the end of the play, he was magnificent, however. To criticise this performance is to take a high standard, for it is one of the finest things in London at present. Of the others in the cast, Mr. Stanley Lathbury was best as the doctor, Miss Nancy Price was good as the Marchioness, and Mr. Frank Vosper did well as the cynical Belcredi.

Except for minor details, Mr. A. E. Filmer's production was excellent, although one wondered that he allowed the two young people to wander about the stage in the first act when the intricacies of the story are so tortuously unravelled. Mr. E. McKnight Kauffer's decorations struck a note of strangeness, and yet were subdued and in keeping.

(Continued at foot of next column.)

"A CUCKOO IN THE NEST"

At Liverpool.

Three-act Farcical Comedy, by Ben Travers. Produced at the Royal Court Theatre, Liverpool, on July 13.

Rawlins ..... Ena Mason
Mrs. Bone ..... Grace Edwin
Barbara Wykeham, Madge Saunders
Major George Bone ..... Tom Walls
Gladys ..... Rene Vivian
Alfred ..... Roger Livesey
Marguerite Hickett, Yvonne Arnaud
Peter Wykeham ..... Ralph Lynn
Noony ..... Gordon James
Mrs. Spoker ..... Mary Brough

Barbara Wykham arrives home to tell her father and mother (Major and Mrs. Bone) that while her husband, Peter, had left the railway carriage to visit the bookstall, the train started and carried her away. She last saw her husband in deep conversation with a charming lady on the platform (Mrs. Hickett), but was unable to attract his attention. Mrs. Bone has immediate suspicions of infidelity, and by means of the telephone discovers that her son-in-law and a lady left the station in a motor-car. She and her unwilling husband start after the "fugitive."

Meanwhile, the young husband is on his way home by motor-car, which is being driven by Mrs. Hickett, who is to be a guest at his house. Through the breakdown of the car, however, they are compelled to take refuge at the "Stag and Hunt" inn. Both parties are driven by Mrs. Spoker, the landlady, to occupy the same bedroom. Here Wykeham, reposing on the floor, encounters trials and troubles of a most amusing nature, the draughts, beating rain, howling of dogs, and a smoking chimney providing material for much comicality. Naturally, the pursuers arrive on the scene, followed by the husband of the second lady, and Barbara. Then everything is satisfactorily explained.

The cast is an excellent one. Mr. Tom Walls played the bibulous Major Bone, "a man of the world," with delightful ease and unconcern; Miss Grace Edwin very naturally enacted the part of the suspicious mother; as Barbara, Miss Madge Saunders acted with much charm; Mr. Ralph Lynn made a very funny Peter, the awkwardly-placed young husband, and in providing the real comedy of the evening was well supported by Miss Yvonne Arnaud, his companion in the "misadventure," and Miss Mary Brough, delightfully quaint as Mrs. Spoker, the moral landlady at the inn.

HENRY IRVING MEMORIAL.

[To the Editor of "THE ERA."]

Sir,—Although now desirous of closing the fund recently opened for the purpose of erecting a memorial tablet to Sir Henry Irving at his Somersetshire birthplace, I believe that there are still many friends and admirers of our great Chief who would wish to be associated with this overdue tribute to his memory, and who would, indeed, resent the exclusion of their names in connection with the project. I can reach such potential contributors only through the courtesy of the Press, trespassing upon which, if I may, I would ask that their donations (*i.e.*, £1 or 10s., or even less) be sent in as quickly as possible. Sir George Frampton, R.A., has completed his designs for the tablet and inscription, and I am anxious to arrange for erection forthwith. Contributions may be sent to me here, or to R. N. Green-Armytage, Esq., Royal Literary Institution, Bath. I subjoin a list of those whose generous support I have already received, and am, Sir,

Your obedient Servant,
J. MARTIN-HARVEY.
Garrick Club, July, 1925.

Lady Alexander, Miss Lena Ashwell, O.B.E., Mrs. Aria, James Agate, Esq., Lord Burnham, Sir Squire Bancroft, Sir Frank Benson, Dame Clara Butt-Rumford, J. J. Bartlett, Esq., Mrs. J. Macready Chute, Miss L. K. Collard, Gordon Craig, Esq., Sir Henry Dickens, K.C., Sir George Davies, J.P., Commander C. Evans, R.N., Sir George Frampton, R.A., Sir Johnston Forbes-Robertson, Norman Forbes, Esq., Conrad P. Fry, Esq., R. N. Green-Armytage, Esq., John Hart, Esq., Henry Arthur Jones, Esq., W. A. Knight, Esq., Lady Martin-Harvey, Captain C. Lincoln, George Minshull, Esq., Sir Arthur Pinero, Miss Louise Regnis, Philip Reeves, Esq., Frank Richardson, Esq., Professor George Saintsbury, Right. Hon. Lord Tennyson, Dame Ellen Terry, Mr. and Mrs. Fred Terry, Right Hon. the Earl Waldegrave, Lady Wyndham, Mrs. Fred Wyndham, Miss M. Wills, E. J. Watson, Esq., F.R.Hist.S., W. G. Willis Watson, Esq., Mrs. Yorke-Bowen, Bristol Playgoers' Club, Bath-Avon Branch B.E.S.S.

(Continued from preceding column.)

The Borough Theatre, Stratford.

After the usual summer vacation, the Borough Theatre, Stratford, reopens on Monday, July 27, when the D'Oyly Carte Opera Company will commence a two-weeks visit, opening with "The Mikado." The bookings already ensure a successful visit.

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MANCHESTER.

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. J. Hartley.—The two plays selected for the week here by the Broadhead Players are "The Hypocrites" and "Seven Days' Leave," which are already well-established attractions on the local circuit. Ethel Bracewell and Atholl Douglas are in the leading rôles, supported by Wm. Brookfield, Stanley Marsh, Terry Davies, and other tried players.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—There is considerable amusement to be had from Mrs. Kimberley and Frank H. Fortescue's revue, "House Hunting," which becomes a very funny business in the hands of this clever company. Freddie Frome and Bert Moreland are the chief comedians, and among others concerned in the search for a house to let are Essie May, The Andersons, and John St. John.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A.M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—Stuart Lomath's play, "A Middle Class Family," besides being interesting, offers many opportunities for effective characterisation by the Broadhead Players here, who are giving as good a rendering as could be wished. The principal parts are in the hands of Paul Neville, Edward E. Louis, C. Hamilton Langham, and Gladys Ford Howitt, valuable support being forthcoming from Edward Valentine (who produces), William Clayton, Edith Gregory, and Amy Hardcastle.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—In an excellent bill here the principal performers are: Charles Austin, who is very funny as Parker the sailor, in the sketch of that name; and Fred Barnes, the well-known light comedian, who is heard in a selection of catchy songs. Dan Bros. and Sherry give a most enjoyable act; Clay Keyes is a smart show as the "Ace" of Clubs; the comedy speciality of Hicken and Rose is very amusing; and other good turns are: Charlier and Cuvelier, accordeon players, and Talbot and Clare, comedy duo.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush.—"Gipsy Love" and "Betty," played here this week, bring the Julian Wylie musical-comedy repertory season to a highly successful conclusion.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Ilea; Asst. M., Mr. Hodgkinson.—Thomas F. Convery's comedy revue, "On the Dole," is once again with us. That excellent comedian, Albert Burdon, heads a strong cast, which includes Ada Leon, Vie Vivienne, Harry Clayton, Douglas Wakefield, Billy Russell, Syd Railton, Johnny Kavanagh, and the 8 Vaudeville Girls.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Arthur Kavados; Mus. D., Mr. P. O'Callagan.—Fred Collins Productions, Ltd., are presenting here an exhilarating comedy revue entitled "Say When." It has all the stimulating qualities of a real reviver, the necessary sparkle being infused by a highly vivacious cast. This includes Lester and Wood, Kitty Evelyn, and the Manhattan Melody Makers in jazz sensations.

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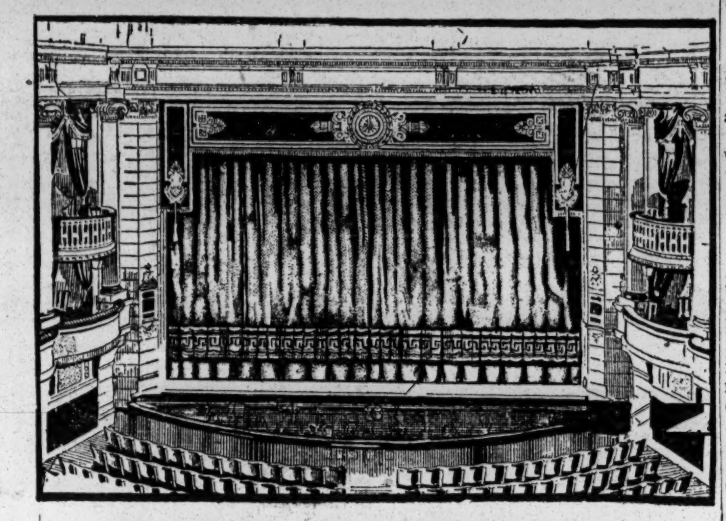

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SATURDAY, JULY 18, 1925.

THE PUBLIC AND VEXATIOUS RESTRICTIONS.

NO complaints, we are informed from an official source, have been made by the public with regard to the prohibition of the sale of tobacco after eight o'clock; and the inference is drawn that no one objects to the law that prevents a free-born Briton from buying a pipe of tobacco or a cigarette after eight o'clock p.m.

Prohibition and the Pipe

We would suggest that, so far from acquiescing in the regulations, the people dislike very much being deprived of a smoke in the evening if their supply of tobacco runs short, and they would hail with joy an alteration in the law which would wipe away one of the most absurd of the many absurd restrictions made during the war.

The embargo works in a particularly arbitrary way in the matter of entertainments. It has entirely wiped out the trade in cigars and cigarettes in the theatre, and has restricted the sales in music halls to the first house. It can no longer be advanced that there is not much sale for tobacco in theatres, for with such houses as His Majesty's worshipping at the shrine of My Lady Nicotine it is obvious that the fragrant weed must be in demand everywhere.

It is not too much to say that the stupid restrictions with which theatres and halls are bound have almost as much to do with the slump in provincial prosperity as does the alleged deficiency in the supply of entertainments. When, three or four years ago, a measure of relief was given by the extension to 9.30 of the hour for purchasing confectionery, the Government had not the courage or prescience to include tobacco, and we are up against the ridiculous fact that we can indulge in a brandy and soda up to eleven o'clock, but cannot buy a cigar, or even a humble "gasper," after eight.

We do not deny that since its inception in the 'forties the Early Closing Association has done much beneficent work in relieving shop assistants of many hardships, but what credit it can take in preventing a tradesman who keeps open for the sale of sweets up to 9.30 supplying cigarettes as well we cannot concieve.

The apathy of the British public in regard to outrages on their liberties is notorious. They suffer all sorts of inconveniences without a murmur. They put up with the intolerable noises made by motor-cars in the streets, they go without their glass of beer at the very times they want it most; they shop in the city when they live in the suburbs; they are packed like sardines in trains and trams when they have paid for seats; and they allow the rates which come out of their pockets to be diverted to costly schemes in which they have no interest. Yet, we doubt if it enters the mind of the average man ever to take the means of effecting any alteration. The opportunities of ventilating his grievances, we admit, are not numerous. He can write to the papers; he can place his case before his local member of Parliament; or he can put a question to his candidate at the General Election; but apart from that he is practically powerless, except where societies or leagues for the express purpose of securing the alleviation of his troubles are in existence.

Public Apathy

Now the theatre manager is confronted with the car-parking limit, which precludes motor owners from keeping their cars at the official parking places for more than two hours, which means that if they go to the theatre at eight they will have to leave at ten, or employ someone to take their car to another place. The regulation will undoubtedly have a serious effect on business. It is absolutely unnecessary in the case of theatregoers, because they use the parks at a time when the traffic is at its lightest, and the moving from one place to another can only result in creating congestion that would otherwise be avoided.

It is high time that some agitation was begun against the whole category of senseless restrictions, and that the authorities should not be allowed to take silence as consent to such a series of obnoxious regulations as those under which we suffer.

ABOUT MY NEXT TOUR.

By LILY MORRIS.

In the course of a few days—on July 18, to be precise—I shall be on my way back to the United States.

Indeed, on that day I shall begin what I hope will be a year's tour in the States and in Australia. I shall be five months in America, opening at the Palace, New York, on July 27.

I have never been to the land of the Kangaroo, and am, therefore, looking forward with considerable interest to my trip. On the other hand, I only returned from America three months ago, after a very successful tour.

The managements wanted me to carry on, but, you see, I was very homesick, and wanted to come home to England for a holiday—or, rather, I should say, for a change.

As an inducement to me to return to America I have been offered a salary at double the rate I got before, and this makes it worth my while to make the trip.

"Money Speaks."

"Money," I told them, "speaks all languages, and if you like to make it worth my while I will come back," and they accepted my hint. American managers also want me to return to the States after my tour in Australia, but I have not yet made up my mind on this point. Twelve months is a little too far ahead to see, nowadays.

It is the finest thing an artist who wants to keep up to date can do—to play in other countries than her own. You get a vast experience of the whims and fancies of other audiences. It is nice to see other countries; it is an education to travel and to interest oneself in the customs and habits of other peoples.

Cockney to Italians.

It is really wonderful how much American people enjoy Cockney comedy. I would never have believed it had I not observed it myself. I opened up my last tour at White Plains, outside New York, where the inhabitants are mostly foreigners, principally Italians; and I never really thought they would understand a word of my patter. Cockney humour to them, I thought, would be like double Dutch to anybody else.

But I got a big surprise right from the start. The audience laughed right from the beginning to the end of my show. If they were not able to understand what I said, it must have been my gestures and my dress that appealed to them. They simply roared.

People in America are decidedly quick in getting a joke. I think they must go into theatres and other places of entertainment laughing at the very outset. It was a common occurrence for me to do six songs. At the Palace, New York, where I spent my last two weeks, the place was packed with American celebrities and professionals, and I went so enormously that an American sketch artist whose turn followed mine was unable to proceed with his work until I had been fetched from my dressing-room to do a sixth song.

Retained For Second Week.

It was owing to this success that I was retained for the second week. It is unusual, I believe, for an English artist to be retained for a second week. She may be engaged for two weeks, but not retained for a further period. I had previously been a success at the Hippodrome.

I will say this about American managers. If an artist proves successful they publish the fact broadcast; it may be by "boosting" you in the Press, or by poster advertising. This has a tremendous effect upon the American people. I was advertised in letters as big as myself, with life-sized pictures.

Places of entertainment in America charge bigger prices for admission than are charged in England. Whilst the top price in London may be 3s. 6d. or 5s., in New York it is at least a dollar and a half or two dollars. That is no doubt why the managements can afford to pay big salaries.

"We Have Nothing to Learn."

I do not think we English performers have anything to learn from the American artists, though in America there seems to be a larger number of clever artists than we have in England. There is a larger number for the managements to draw from.

I do not think American audiences are any different from ours; but their liking is generally for a different type of humour from ours. But I must say they thoroughly enjoyed my presentation of Cockney humour; perhaps many of them who liked it had either been in London or were English born.

Why do so many British artists go abroad? I really think it is mainly because of money. In America, as I have suggested, managements seem to pay more money for cleverness than any other country, and that is probably why English artists have appeared so often in America during the last few years.

"When I Finish——"

I do not think I should leave this good Old England of ours if it had not been made worth my while. I like my own country best. I am going abroad again in an attempt to make as much money as I can. And in a few years' time I hope to be able to settle down in private life—but not in the country. I have no ambition to live on a farm; I want to live amid the whirl of the world.

Photo., Fielding, Leeds.
MISS LILY MORRIS.

I am keenly anticipating my visit to Australia, for I hear such good reports from "Down-under," especially about my type of work. Australians of old were mostly Cockneys, weren't they?

I am very fond of character acting. And it will be observed, too, I do not make-up as much as some artists do. I never put red on my nose. It is not necessary, for I get my character parts over by the clothes I wear.

THE DRAMA IN AMERICA.

Fewer "Road Companies"—"The Butter and Egg Man"—"The Dark Chapter"—British Vaudeville Artists Booked for America.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, July 4.—Successful plays used to be sent "on the road" when their popularity in New York was exhausted. Nowadays, when a success is scored, a travelling company sets out at once to gather in the profits before the play has run its course in the metropolis. When the Schuberts found that "The Student Prince" was a hit, they immediately sent singers with the same play to Philadelphia and Chicago. Arthur Hammerstein has companies singing the incomparable "Rose-Marie" in New York, Chicago, and Boston. There are few companies that travel from one city to another. Arthur Hopkins has just sold the right to produce "What Price Glory" in the Far West. Earl Carroll has scattered actors in "White Cargo" over the greater part of the country. The idea of waiting until the metropolitan vogue of a play is exhausted and then starting the actors on their round of the other cities would to-day be considered bad business. While the companies of ordinary proportions shun the risks of travel, there is a new way of meeting expenses which has carried some of the most elaborate spectacles over the country. The Metropolitan Opera Company found its recent visits to Atlanta, Cleveland, and Rochester profitable in spite of the unusual expense involved. Its success may readily be understood from the Cleveland attendance, which reached an average of 8,000 hearers at every performance, or 80,000 altogether. These figures are explained by the fact that excursion trains were run from neighbouring towns, the increased receipts being sufficient to justify giving to cities outside of New York productions once thought obtainable only at the high cost of tickets prevailing here. Similar arrangements made it possible for Morris Gest to transplant "The Miracle," with all its scenes and its dancers, singers and players, to Cleveland, and to keep it there prosperously for weeks. Now it is announced that St. Louis has agreed to pay Mr. Gest 325,000 dollars to take "The Miracle" to that city next winter.

"The Butter and Egg Man."

"The Butter and Egg Man" is the title of a new play by George S. Kaufman that pokes fun at the "show business," but not as any other play of its kind has done. This time the versatile Mr. Kaufman shows us what goes on in a producing company's office when a man with a bank-roll expresses a desire to lavish his wealth on a theatrical production. The opening scene is laid in the producer's office, and is followed by two scenes in a hotel room before and after the play's première. Then back again to the office. Gregory Kelly has the title-rôle.

"The Dark Chapter."

"The Dark Chapter," in which Glenn Hunter has been appearing in Rochester, is a dramatisation by Wilson Collison of a novel by E. J. Rath. The character that Mr. Hunter represents is a sort of "Admirable Crichton," a youthful knight-errant who comes upon the Kilbournes, whose motor-car is stalled, speedily discovers what is wrong, is engaged as their chaffeur, becomes the helpful "fixer" of all the family troubles, is pressed into service as a dinner guest when an important visitor fails to show up, makes the dinner an uproarious success, wins the love of the daughter of the house, and then departs as suddenly as he came, after promising the lady of his heart to return and claim her when he has saved enough money.

Popular novels are not to be neglected by the dramatists next season. A stage version of Sabatini's story, "The Carolinian," with Sidney Blackmer in the title-rôle, is being prepared, and Charles L. Wagner is assembling a repertory company to present it. Another dramatisation will be that of "The Constant Nymph," to be acted by the same company. Martha Bryan-Allen, Reginald Owen, Arthur Forrest, and Reggie Sheffield will have important rôles.

Mrs. John Barrymore, wife of the actor, and known in the literary world as Michael Strange, poet and author, made her stage début on the 29th ult. at Salem, Mass., in the part of Sally Negly in Clyde Fitch's play, "Barbara Frietchie."

Laurette Taylor will appear under the management of Arthur Hopkins next season in a comedy called "The Happy Man," by Philip Barry, who wrote "You and I," and "The Youngest."

Harry J. Mondorf, foreign representative of the Keith-Albee circuit

(Continued in following column.)

(Continued from preceding column.)

and the New York Hippodrome, returned recently, after a six-months tour of the principal cities of Europe. Out of a list of nearly 2,000 attractions which he has seen he expects to book some 158 acts for autumn engagements at the Keith-Albee theatres. Several artists have already been signed, chief among them being Will Fyffe, described by Mr. Mondorf as one of the greatest of Scotch comedians. "He is a type of entertainer new to America," Mr. Mondorf says. "He is unlike Harry Lauder or any Scotch entertainer seen in this country before. Fyffe does about sixteen characterisations of every type, and his appeal is so universal that he would be as big a hit in a small Bowery theatre as he would in the Hippodrome or Palace."

Other acts signed by Mr. Mondorf include Nervo and Knox, burlesque comedians, who are known here through their appearance in the "Follies"; Bransby Williams, the famous impersonator of Dickens characters; and Coram, the ventriloquist.

THE PLAY IN PARIS.

New Managements—"The Light That Failed," in English.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Monday.—A prominent theatrical group, denominated Aide et Protection, to which we have often referred during the past two years, presented a four-act piece, by Daniel Baqué, at the Odéon, at a special matinée last Saturday. It is entitled "Sertoria," being a legend of the Pyrenees, and is announced as the decentralisation of art by regionalists. The cast was excellent, and probably would not have been available if "Sertoria" had been presented in some small provincial town. Albert Reyval, Fernand Fabre, Raoul Henri, Dauvilliers, Jeanne Delvair gave their valuable assistance for the launching of the Pyrenees legend, which tells of the dispute between Gontran and Gondawald, sons of Clotaire, over the throne of their deceased father. Gondawald was forced to seek refuge, with his army, with Gariulfus, a neighbouring ruler, whose daughter, Sertoria, was secretly in love with the young king. One of the officers, Mondol, jealous of Gondawald, betrayed his chief, wherefore the maiden fled from the camp with the other women. She did not return, but a masked knight, calling himself Merovee, offered his services to Gondawald. For some unknown reason the traitor, Mondol, working for the cause of Gontran, took a great dislike to the new knight, and at the first opportunity stabbed him in the back. When his mask was removed the brave young soldier was found to be the maiden, Sertoria, and when dying she confesssed her love for the king. Gondawald, smitten with grief, was killed soon after on the walls of the city by his triumphant brother.

Future of Théâtre Sarah Bernhardt.

The Isola Brothers, who relinquish the management of the Opéra Comique in October, and who have already secured a control of the Théâtre Mogador to continue their lyrical exploits, have also taken over the lease of the Théâtre Sarah Bernhardt. Vincent and Emile Isola assume the management of this big playhouse for the coming season, arranging with Maurice Rostand to continue his lease until 1928, at an annual rental of 100,000 francs, and doing repairs to the tune of half a million francs, with a future expenditure of 80,000 francs a year for the upkeep of the building. Commencing in 1929, the municipal council (the theatre being city property) will grant a new 12-year lease at an annual rent of 250,000 francs, and certain stipulations, among which is the employment of French citizens throughout, exception being allowed for a few foreign artists when found expedient, but for which the authorisation of the Préfet de la Seine (a Government official supervising the council) must be obtained. The future policy of the Théâtre Sarah Bernhardt will be drama and operatic productions.

Théâtre Michodière.

The new playhouse in the Rue Michodière, to be directed by G. Quinson for the Société Française du Théâtre, is nearing completion, but will not be inaugurated until November. The first work is not yet definite, but after a choice made by a group of critics recruited as judges, it will be either "Le Miroir qui fait rire," by Marcel Espiau, or "Mediteranée," a four-act modern comedy by Paul Haurigot. Both are young authors presenting their first dramatic efforts for public decision.

Speaking of newcomers into the ranks of playwrights reminds us of the formation last week of the Theatre of Young Authors, which is to hold session at the Vieux Colombia from September 10 onwards. A sort of private limited liability company has been organised by certain "young" playwrights (all writers are young until they succeed in getting known) for the purpose of having their plays produced in Paris, and the moneyed class will be canvassed to subscribe to this latest Théâtre des Jeunes Auteurs, to be directed by H. Bidou, Gaston Baty, and E. Roze. The works already received are: "Les Champs devasté," by Gabriel Marcel; "Simili," by Claude Roger Maxe; and "Café Tabac," one act, by Denys Amiel.

Summer Closing and Reopening.

Several playhouses of Paris are now closed for the summer season, there being apparently fewer subtenants for the hot spell than last year. Among the theatres closed are the Variétés, Antoine, Arts, Edouard VII., Potinière, Etoile, Porte St.-Martin, Scala, Cluny, Atelier, Michel, Madeleine, Caumartin. The Alhambra and the Marigny are being reconstructed. The four circuses are likewise shut. However, on Aug. 1 the Antoine will reopen under the temporary management of M. Paston, who also has a summer lease of the Ambigu. The Porte St.-Martin is resuming "Madame Sans Gêne" in September, as likewise the Variétés with "L'Eternel Printemps," Madeleine with "Les Jeunes Filles de Palace." Capucines with a continuation of "Quand on est trois." Edouard VII. will have a play by Sacha Guitry for the next season; Etoile an operetta by Mercier in October; Potinière a new piece by Denys Amiel; Caumartin, "Un Dejeuner de Soleil." Meanwhile, other leading theatres remain open with revivals—viz., the Gymnase with "Les Vignes du Seigneur," Gaité with "Les Saltimbanques," Eldorado (Rivers management) with "Les Amours de Charlot," Ambigu with "La Grâce de Dieu," Trianon "Fille de Mme. Angot," Daunou "Ta Bouche," Théâtre de Paris "L'Ecole des Cocottes," Renaissance "Sonnette d'Alarme." The other houses have not interrupted the bills already reported, excepting the Femina, where Nikita Balieff quits this week after a successful six weeks, and the Edouard VII., where Luigi Pirandello's Roman art theatre company has been appearing three weeks.

A company of English Players is due to open at the Albert I. in August, probably giving Rudyard Kipling's "The Light That Failed."

The Odéon will be shut during August. The Champs Elysées Music Hall is also to close for three weeks, for a few alterations next month.

Death of Scene-painter.

The death of Lucien Jusseaume, the noted French scene-painter, last week, caused a painful shock to his many friends. His body was found hanging from a piece of scenery in his workshop last Thursday. Deceased had been suffering from neurasthenia for several months. He was 64 years of age, and was the leader of the old school of stage productions, seeming to have little faith in the present advanced cubic styles. The success of his sets for "Louise" at the Opéra Comique are still remembered. He painted most of the scenery for Sarah Bernhardt, Comédie Française, and other important theatres in France.

THE VARIETY WORLD.

Vaudeville Golfers—Captain's Prize—Norman Lee Productions.

Death of Frank Allen.

We regret to learn of the death on Thursday night of Mr. Frank Allen, formerly M.D. of Moss Empires Limited. Mr. Allen, who was born in Sunderland in 1851, was originally a chemist, and later entered the Civil Service as a clerk in the Post Office. In 1885, he was engaged by the late Mr. Richard Thornton as general manager at the South Shields Variety Theatre, and a few years later was appointed general manager of Messrs. Moss and Thornton's Music Hall Enterprises. He was subsequently director and general manager of the Moss Empires Limited, and in 1912 was appointed managing director, retiring from that position some five years ago.

Captain's Prize for Golfers.

Last week the annual competition was held for the prize presented by the captain of the Vaudeville Golfing Society for the year. Mr. Dave Carter, who has proved so popular a captain during his year of office, turned up in person and saw keen competition and some excellent scoring. The London winner, in fact, Mr. Hal. Jones did a round at Sudbury which was one under bogey after handicap reduction, whilst Mr. Carter himself returned a 76 net. Mr. Billy Merson and Mr. George Sanford were also well in the running with 77 net apiece; Messrs. J. O'Gorman and Jack Henschel both ran out at 80 net, and others who competed included Mr. T. D. Bell and Mr. Jimmy Russell.

From the Provinces the scores were no less spectacular, Mr. J. W. Rickaby heading the list with a useful 75 net. Mr. Albert Whelan and Mr. Harry Gunn also competed out of town, the latter forwarding a card of 76 net. Moreover, a little contingent who found themselves simultaneously at Ipswich made a field day of it, headed by Mr. Harry Thurston with a score of 79, and ably supported by Mr. Leslie Sosini and Mr. Harry Barratt. The final, which will be played off on a date to be mutually arranged, will be between Mr. Hal. Jones and Mr. Jim Rickaby, Town and Provincial winners respectively.

Gillespie Trophy Progress.

Another result in the first round of the Gillespie Trophy Competition is to hand. Mr. P. G. Clark having accounted for Mr. Billy Bleach by the margin of 7 and 6. Mr. Clark meets Mr. Horace Sheldon in the next round, and it should be a battle of the giants.

Norman Lee Productions.

Autumn arrangements for the tour of Norman Lee productions are now in hand. On August 3 "Fags," "Workshy," and "Nelly Dean" commence their respective autumn tours. On September 2 Norman Lee's "London Revue" opens at the Lyceum, London. On September 28 "Married and Single" will open on the L.T.V. for 10 weeks. On October 5 will be produced "Work Girls," and on November 30 "These Hard Times," by Norman Lee and H. Chance Newton. December 7 is the opening date for "The Red Flag."

Russian Ballet Programme.

The novelty of next week's Russian Ballet programme at the London Coliseum will be a revival of "The Good Humoured Ladies," the chorographic comedy by Leonide Massine to the music of Scarlatti, with scenery and costumes by Bakst. It will be given five times during the week, on Monday and Saturday evenings and Tuesday, Wednesday, and Friday afternoons.

Four principal performers who appeared in the ballet when it was first produced in London, at the Coliseum on September 9, 1918, will dance in this revival. They are Mme. Tchernicheva, Mme. Sokolova, M. Idzikovsky, and M. Woizikowsky.

During the week there will also be two performances of "The House Party," on Monday and Saturday afternoons, two of "Aurora's Wedding," on Tuesday evening and Thursday afternoon, two of "Sylphides" (with "Cimarosiana" in the same bill) on Thursday and Friday evenings, and one of "La Boutique Fantasque," on Wednesday evening.

Albert Foster and Ninon.

Albert Foster and Ninon arrived back in London a few weeks ago from their Australian tour, following a very successful season in South Africa. Both look very fit and they will shortly be making their reappearance in town. Playing at Chesterfield last week, Albert and his partner are at Morecambe this week.

O'Neil and Thayer.

Rejoining a few weeks ago at the Empire, Birmingham, Denis O'Neil and Pat Thayer had a most successful time, and recently were called upon to deputise for Miss Ada Reeve, at the Hippodrome, Manchester, for three nights. Denis and Pat are at the Alhambra this week.

Douglas and Ethel Ascot.

Last week, Douglas and Ethel Ascot opened with a tour of "The Whirlwind," the former playing the chief comedy part and the latter the soubrette role. "The Whirlwind" tour is due to run until next March.

Buffalo Band.

At the South London this week, Teddy Morris brings the Buffalo Band back to town after a most successful fortnight in Coventry. This popular attraction, which created such favourable comment at the London Shoreditch, last month, will be featured on the Syndicate tour for the next few weeks.

The Martinis.

Last seen in town at the South London—sharing the top of the bill—the Martinis have just concluded a month's engagement in Holland. They played two weeks each at the Pschorr, Rotterdam, and the Mille Collones, Amsterdam, after only six months' absence. Just now these clever dancers are playing another season in Paris.

Bruce Green.

On the 3rd inst., Bruce Green sailed per the Edinburgh Castle to fulfil an engagement in South Africa, with Australia to follow. Bruce will be absent for a long period, as he will then visit America. After his present arrangements were completed, Bruce had to decline an excellent offer for a London pantomime, and also one for revue.

American Magicians.

The Society of American Magicians held their annual election of officers at the Hotel McAlpin recently, when the following officers were elected for the ensuing year: Houdini (president), B. M. L. Ernst (1st vice-president), Servais LeRoy (2nd vice-president), George W. Heller (treasurer), Richard Van Dien (secretary), Edward J. Magner and Dr. Diestel (sergeants-at-arms), Leo Rullman, Francis J. Werner, and William Berryman (trustees). Council: Houdini, Richard Van Dien, G. G. Laurens, Dr. Lionel Hartley, Francis J. Werner, William Berryman, John Mulholland, George W. Heller, Leo Rullman, B. M. L. Ernst, J. S. Fuigle, Jean Irving, Ardie Wickers, Servais LeRoy, Frank Ducrot, Dr. A. O. Smith, Joseph F. Rinn, T. W. Hardeen, William Meyenberg, Royal L. Vilas.

Archie Glen.

At the Palace Theatre, Douglas, Archie Glen is the principal comedian in the Wylie Tate Pierrots, and has quickly become a firm favourite. After his season here Archie will be seen in a new production in the autumn.

Sam Rayne.

At the Hippodrome, Belfast, recently, Sam Rayne, the merry Irishman, rejoined "Pledges," with which show he was associated for six months last year. Before reverting to his single act a couple of months ago, Sam was playing the principal comedy part in "Peeps." The above show is at Stoke Newington this week.

Miss Dorothy Venton, the originator of "San Francisco," who is appearing at the South London this week, has added another to her many laurels by her excellent performance of the new "Wright" number, "Sally's Come Back." Her rendition of this item more than maintains the reputation of this popular artist.

Variety Artistes' Federation.

Members of the V.A.F. are requested to note that sixteen death levies are now due on the 1925 book. Red stamps, 28.

M.H.A.R.A.

The 110th meeting of the Management Committee of the Music Hall Artistes' Railway Association was held on Wednesday, July 8, when the following members were present: Messrs. Michael Canning (vice-chairman of the committee), who presided; Harry Marlow (hon. trustee), Alf. Herald, Monte Bayly (hon. treasurer), and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. Mr. McCarthy submitted the weekly financial statement, which was passed as read. Two cheques were ordered to be drawn, and the meeting terminated.

German Delegation's Thanks.

Mr. Albert Voyce, chairman of the V.A.F., has received from Herr Max Berol Koronal a letter expressing the thanks of the German Variety delegation which a fortnight ago, came to London to discuss the present variety situation in Germany, for the cordial welcome extended to them, and for the many courtesies received directly and indirectly.

Neil McKay.

Concluding his American season at Los Angeles last month, and playing an extra week beyond his contract, Neil McKay is now in Australia, and opens at the Tivoli, Sydney, this month.

New Julian Wylie Revue.

A new Julian Wylie revue may be expected on the Moss Empires' tour on August 3.

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Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to thank the following for donations towards the Children's Holiday Fund: Percy B. Broadhead, John Galsworthy, Louis Stirling Esquires, £10 10s. each; Miss Hetty King, and Dr. and Mrs. Walford Bodie, £6 each; Charles Gulliver, Esq., £4 6s. 8d.; Harry Preston, Esq., £2 2s.; Nellie Wallace, Florrie Forde, J. A. E. Malone, Esq., and Francis Laidler, Esq., £2 each; Billy Danvers, Esq., A. E. Abrahams, Esq., and Messrs. Willsons, £1 1s. each; Miss Gladys Cooper, £1; and J. G. Vanoni, 10s.

Bernhard Baron, Esq., is thanked for £10; Mr. and Mrs. I. Lyons, and Messrs. Levy and Franks, £1 1s. each, per Miss Mottie Albert. Also collected at the Victoria Palace per Mrs. Charles Coborn: Messrs. Layton and Johnstone, £1; Harry Kahne, and the O'Gorman Brothers, 10s. each; the Three Equals, and Victor Andre, 2s. 6d. each; and also Miss Florence Dwyer for a collection of 10s 6d. from "What a Lad" company.

By the kind permission of Arthur Howitt, Esq., the Mayor of Richmond, a collection was made which resulted in the amount of £29 18s. 8d., being added to the funds of the Guild.

Congratulations.

To-morrow, July 19, Miss Rita Copelli (of Sandrisi and Copelli) attains her majority. She, with her partner, has successfully toured South Africa, South Australia, and New Zealand, and is now back in Australia. Congratulations and good luck.

Hippodrome, Derby.

At the Hippodrome, Derby, this week are the Trix Sisters, who are creating a great impression in the revue "Tricks." The brilliant cast includes Reginald Tharland, Bert Coote, Bobby Howes, and Bibi Delabere.

Novel Acrobatic Duo.

The acrobatic duo, Willie Schenk and Miss Margarete, who are stated to have caused a furore in New York, is booked to appear at the London Coliseum on August 24. In their most difficult act, Willie Schenk is seated in a chair with his right elbow resting on a table. Margarete stands on the table, grasps his right hand with her own and raises her body into the air, assuming a final position of head down and feet extended upwards. While balancing herself in this position she pours out for her partner a glass of wine from a bottle in her left hand.

New Musical Act.

A musical act new to England will appear for two weeks at the London Coliseum on August 10. It is an act by the Three Kotányi Sisters (Nelly, Elisabeth, and Klara), Hungarian pianists. They will play three pianos simultaneously, their combined efforts resounding like an orchestra. The Sisters have been touring very successfully in France, Germany, and Switzerland.

Dan Clarke.

At short notice on Monday evening, at the Islington Empire, Dan Clarke took up the principal comedy rôle in "The Dairymaids." Dan only joined the show the previous week, and the management were fortunate in having a comedian at hand who could take over this part, which necessitates a good deal of tumbling. Dan, who has been complimented for his amusing efforts as Joe Mivens, will continue to play this rôle indefinitely.

Will Fyffe.

We have received further news from Australia recording the phenomenal success made by Will Fyffe at the Tivoli, Sydney, when he was just concluding his sixth week prior to his visit to Melbourne for a similar stay. Upon his opening at the former house, Will was given a wonderful ovation. During the trip out Will had further trouble with his leg, and it became necessary for him to be operated upon, when a small piece of bone was removed.

Patti Loftus.

At the Victoria Palace, the other week, Patti Loftus was paying a return visit after six weeks interval. Patti is in town again, at the London, Shoreditch, this week, after which she commences rehearsals for a new production.

For South Africa.

The following artists sailed from Southampton on Friday, the 10th instant, per R.M.S. Walmer Castle, to fulfil engagements with African Theatres Limited, booked by the I.V.T.A. Limited: Vaudeville, Peel and Curtis, and Chum Sheriff. To appear in "No, No Nanette," Violet Low, Marguerite Hickey, Walter Thomas. And to play in drama, Frederick Keen.

The new chorus ballad entitled "Sally's Come Back," written and composed by Harry Carlton, and published by the Lawrence Wright firm, is the big hit of the season at Blackpool and Douglas, and is being featured on the halls by Miss Ella Shields and Mr. Fred Barnes. The same writer's "San Francisco" is also a big hit all over the country.

LONDON VARIETY THEATRES.

THE COLISEUM.

However disinclined the public may be for indoor amusement while the sun is shining, the matinée attractions at the Coliseum are drawing them away from the lure of the open air. On three afternoons this week, the Diaghileff Company has presented two ballets—namely, "Les Sylphides," followed by "Cimarosiana." Both are reckoned among their most popular works. In addition, both include Nemtchinova, the ballerina who conquers all hearts. With Vladimiroff as her partner in "Les Sylphides," and Idzikovsky in "Cimarosiana," she shows us to what heights the wit of the Russian Ballet can attain. She also appeared in Monday's revival of "The House Party," in which Vladimiroff took Dolin's place.

It is good to welcome Jock McKay back. Few other comedians can derive so much fun out of "shop." Though he keeps largely to the subject of the trials of a music-hall performer's life, he never loses touch with the spectators, sophisticated or unsophisticated. And his attempts to emulate Tex McLeod in rope-spinning are a subtle joy. A return visit is also being paid by the Jovers, those expert exponents of all the tricks — musical, acrobatic, burlesque, and spoof—of the clown.

In their musical scena, "Bygone Days," Rose Hardy and Alexa McLeod provide a great deal of pleasure with their playing on flute or piccolo, and harp. Bi-Bo-Bi lives up to his title of the "Sousa of the Bells," and Hilda Ward's Lady Syncopators give a masterly demonstration of jazz. Sylvestre produces scores of sunshades from the most mysterious sources, and Dorrie Deno bubbles over with good-natured fun.

THE ALHAMBRA.

No section of the public knows its own mind as surely as music-hall audiences. What they enjoy one week they will continue to enjoy until fate decides to make a change. Therefore the Alhambra management have decided that a conservative policy pays best. Jack Hylton's Band continues as persistently as Tennyson's brook, and still arouses fervent enthusiasm. Dorothy Ward, likewise, excites a popularity as inexhaustible as the widow's cruse of oil. With Lawrence Tiller's Dorothy Dots, whose precision would arouse the admiration even of a sergeant-major of the Guards, she regularly instructs us in all the latest songs of the season. This week, in addition to "My Best Girl," "Shanghai," and "'Frisco," she gives to "That Haunting Melody" all the force of her broad style and colourful personality.

The visit of Scott and Whaley has been continued another week, and, judging by the roars of laughter their disputes cause, they could take a permanent place in the bill and give satisfaction year in and year out. Another Alhambra favourite is Masu, whose juggling is spectacular, though it forms only a second fiddle to his bow, the first being his lively dances performed on his hands. Van Dock, as amusing in his slowness of speech as he is in his rapidity of hand, once more exhibits cartoons with droll commentary; and the beautiful Evelyn Dove, of the caressing voice and honey-coloured skin, sings negro spirituals and plantation lullabies charmingly.

Novelty is provided by two clever acts well known at other houses, though new to the Alhambra. One is the singing of Denis O'Neil and Pat Thayer, an engaging pair who quickly make themselves at home with the audience. The other is Fred Curran, the topical and racy parodist. He turns "Kentucky Home" into a comic ballad of the "joys" of life in England, and "Follow the Swallow" into a ditty of the turf. Then he employs a number of familiar airs in a Parliamentary oratorio, with a specially successful verse for Lady Astor to the tune of "There's a Tavern in the Town."

VICTORIA PALACE.

In a programme strong on the comedy side at the Victoria Palace this week there is nobody who is responsible for more merriment than Mr. Billy Bennett. He is a comedian who distinctly gets on with the job, and his rapidity and clarity of utterance, combined with good material, produce more laughs than we remember to have heard for many a long day. Small wonder that he had an enthusiastic reception. Frequent bursts of applause also punctuate the work of Enrico Rastelli, the juggler par excellence; whilst the musical virtuosity of Minna Tomchinsky and her partner, Gego, similarly makes a big appeal.

Another very enterprising comedian is Mr. Sammy Shields. From the outset he makes his sturdy personality felt, reeling off pawky and pertinent comments on things in general and lyric writers in particular. His sporting monologues are also much enjoyed. Miss Aileen Stanley has to concede item after item from her extensive repertoire before the audience's appetite is appeased; and the two excellent speciality acts represented by Billy Rego and Willie Stopit, and the Two Stavanys, appeal immensely in their different ways.

A tit-bit of the evening is left for last, or nearly so. It is the introduction to London of that dry and original humorist, Mr. W. C. Kelly, as the judge dealing out rough, but, it must be admitted, appropriate justice in the Southern States. Who can resist the humour of the culprit who, asked whether he had a good lawyer, opted rather for a couple of good witnesses if the same were available. What a figure of fun is the big Irishman who finds the idea of prison delightful provided that he can be incarcerated in the same cell as his deadly enemy!

HACKNEY EMPIRE.

Another excellent variety company is billed at the Hackney Empire this week. Billy Riley, styled the "Monarch of the English Concertina," certainly has an excellent claim to this distinction, his command of the tuneful instrument being evident. The performer's selections were also judiciously chosen, operatic excerpts and popular numbers being equally acceptable. Miss Irene Forde, a dainty lady tastefully gowned and possessed of a naive and chic personality, sang "Every Little Movement" and "How I Wish I Knew" with fine effect, as she did also the popular song, "A Girl that Men Forget," being heartily acclaimed at the end of her turn.

Sandy Powell has a number that suits exactly, in his "Fighting Dempsey" song, in which, as in his later Russian contribution, a wealth of clever patter and a spoof dance add to the enjoyment of the audience. Mr. Bransby Williams was the recipient of an ovation on his entry. This clever artist in his Dickens studies—on this occasion Montague Tigg, Martin Chuzzlewit, and Daniel Peggotty were featured—is inimitable, and we have never seen him in better form than on Monday evening. Miss Lily Long's first number is a cowgirl ditty in which she cuts a very humorous figure. Another of her capital selections is "Broken Down Bess From Bermondsey." In this, Miss Long is attired in a dilapidated gown of ultra-fashionable design, which with its long lace skirt scores excellently as a laughgetter. Mr. Tex McLeod in his wonderful manipulation of a lassoo the while he runs through a wealth of inconsequential nonsense and discerning topicalities, meets with his usual hearty reception; and the fine orchestral combination conducted by Bert Zeumer and his Florida Band — plus a clever dancer in Mdlle. Allanova—constitutes an excellent and satisfying conclusion to a fine show.

SOUTH LONDON PALACE.

The Buffalo Band of Chicago, who made their initial bow to a London audience at the South London Palace on Monday last, and Mr. Teddy Morris, who is the presenter, must have been highly gratified at the wonderful reception at curtain fall. They were an unqualified success. We lost count of the number of items they played, but three call for special mention: "Close in My Arms," "Show Me the Way to Go Home," and "After the Storm," the latter with special lighting effects which were very effective. Interludes were provided by Charlie Robbins, who gave some eccentric dances, and Ben Leven, a singer. The variety company supporting was of high merit, there not being a single weak turn. An undoubted hit was Miss Dorothy Venton, a soubrette with an original style. She was loudly applauded for her singing of "Sally's Come Back," "San Francisco," concluding with a clever dance. Popular Bert Terrell, the Dutch comedian, was at the top of his form. Graham and Watty were delightfully humorous; their patter created much laughter, as did their vocal effort. A very happy turn also were Windsor and Edgar. They extract their fun from violins; both are very skilful players, and their imitations of a boy scouts' bugle band and the bagpipes were very real, as was also that of a church organ. Miss Violet Levy made good with her two numbers, one of which was "Still I Believed in You." Marvellously clever was the act of Royal Kondo and Miss Hanako in foot juggling and bamboo tricks. The Scala Girls, clever speciality dancers, complete.

The new Jean Frederick-Horatio Nicholls ballad entitled "I Love the Sunshine" is following in the footsteps of their other great successes, "The Toy Drum Major" and "Sahara," and a big success is assured for this number in the immediate future.

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Companies for week commencing July 20th:

6-40 KILBURN EMPIRE 9-0
A Play of Adventure—
"THE GREEN GODDESS."
The Entire Production direct from the St. James Theatre, London. The Play—Not a Picture.

6-15 LEWISHAM HIP. 8-40
The David Horne Productions, by arrangement with Donald Calthrop, present—
"YOICKS."
The West End Revue Success, direct from the Kingsway Theatre. Full Star Cast, Including—
RENEE MAYER and MARRIOTT EDGAR.

6-40 CAMBERWELL PL. 9-0
The Most Captivating and Gorgeous Musical Comedy,
"THE CABARET GIRL."

6-40 GRAND PALACE, 9-0
CLAPHAM JUNCTION
"THE MAID OF THE MOUNTAINS."
The Enormous Success which played to crowded houses for four years at Daly's Theatre, London.

6-40 HAMMERSMITH PL. 9-0
M. & B. PRODUCTIONS Present
A Mirthquake of Melody entitled—
"VARIATIONS."
Featuring
TOM GAMBLE. LENA LLOYD.

6-30 CROYDON EMPIRE 8-40
The Great London Success,
"THE DAIRY MAIDS."
A Musical Comedy.
By R. Courtneidge and Fred Thompson.
Including—
BARRY LUPINO.

6-40 ILFORD HIPPO. 9-0
London's Greatest Musical Comedy Success,
"THE LAST WALTZ."

6-40 ISLINGTON EMPIRE 9-0
The 100 per cent. Comedy Revue,
"SITUATIONS."
in 10 Magnificent Scenes, Featuring
TOM E. FINGLASS.
PAUL THOMSON.
BELLE HARRISON.
CHARLES TOLCHER.
JAZZ MANIA GIRLS.

6-40 SHOREDITCH OLY. 9-0
Martin Henry Presents—
The World-famous Play,
"MR. WU."
From the Strand, Savoy, and New Theatres.

6-40 WILLESDEN HIP. 9-0
The West London Players (Direction, Dorothy Mullord) Present—
"EAST LYNNE."
Algernon Hicks as Archibald Carlyle.
Grace Stafford as Lady Isabel.

6-40 POPLAR HIPPO. 9-0
The East London Players (Direction, Dorothy Mullord) Present—
"A WARNING TO WOMEN."
John Dawson as Shaun.
Josephine Richards as Moira Kennion.

6-40 ROTHERHITHE HIP. 9-0
The South London Players (Direction, Dorothy Mullord) Present—
"A WIFE FOR A DAY."
Michael Woods as Frank Morath.
Valerie Crespin as Mona Denlock.

6-30 COLLINS'S 9-0
The North London Players (Direction, Dorothy Mullord) Present—
"THE OTHER WOMAN'S HUSBAND."
Charles A. Baker as Robert Massingham.
Winifred Felix Pitt as Rose Granger.

6-30 HOLBORN EMPIRE 9-0
PRINCESS WAHLETKA, The Amazing Indian Seeress.
GEORGE MOZART.
GEORGE JACKLEY.
ST. JUSTE & HIGGINS.
NIOBE.
WARD & SONS.
UNIQUES.
and
FREDERICK SYLVESTER'S INDIANA BAND,
Including
Songs, Dances, & Equilibrism.

NEXT WEEK'S CALLS.

MONDAY, JULY 20, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR AUGUST 10 NOW DUE.

PROVINCIAL CINEMATOGRAPH THEATRES, LTD., AND ALBANY WARD THEATRES, LTD.

EALING BROADWAY PALLADIUM (rehearsal, 12).—George Bolton, Two Le Bergs.

JERSEY OPERA HOUSE (rehearsal, 1).—The London Players Stock Co.

TOTTENHAM PALACE (rehearsal, 12.15).—Van Os, Hall and Dacey.

WEYMOUTH JUBILEE HALL (rehearsal, 12).—"Red Hot."

YEOVIL PALACE (rehearsal, 1).—Blake and Pry.

SIDNEY L. BERNSTEIN DIRECTION.

EDMONTON EMPIRE (rehearsal, 12).—"Night Lights."

WILLESDEN EMPIRE KINEMA (rehearsal, 1).—Henry D. Adams.

ILFORD EMPIRE KINEMA (rehearsal, 1).—Iizuka and Partner.

SHREWSBURY EMPIRE (rehearsal, 1).—The Van Wycks.

EAST HAM EMPIRE KINEMA (rehearsal, 1).—Bert Terrell and Lilian Carter.

ENFIELD RIALTO (rehearsal, 1).—Dan Dent and Partner.

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 2).—Henry Lees presents "White Heather."

PAISLEY RINK PALACE (rehearsal, 12).—Frank and Nana, The Wittes.

IPSWICH HIPPODROME (rehearsal, 11.30).—G. E. Williams presents "Safe and Sound."

IPSWICH LYCEUM THEATRE.—Company as booked.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Kelvin and Johnson.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—Harry Lees Productions present "Gossip and Grumbles."

MANCHESTER JUNCTION THEATRE.—Pictures, Dolly Ross, and company as booked.

MANCHESTER METROPOLE THEATRE.—The Newlove Productions present "Cross Words" Revue.

MANCHESTER OSBORNE THEATRE.—The Broadhead Players present "When We Were 21," "Two Little Vagabonds."

MANCHESTER KING'S THEATRE.—The Broadhead Players present "Boy of My Heart."

MANCHESTER QUEEN'S PARK HIPPODROME.—Mrs. F. G. Kimberley presents "House Hunting" Revue.

MANCHESTER EMPRESS THEATRE.—Picture entertainment.

ECCLES CROWN THEATRE.—The Broadhead Players present "Hobson's Choice."

PRESTON ROYAL HIPPODROME.—Lew Lake presents "Tonics" Revue.

PRESTON PALACE THEATRE.—Picture entertainment.

SALFORD ROYAL HIPPODROME.—Thos. F. Convery presents "Formby Seeing Life" Revue.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Arthur Bradford presents "Star Shells" Revue.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Gerard and Kray, Revene and Norval, Pictures.

LIVERPOOL PAVILION THEATRE.—Ted Marcel, Mdlle. La Rose, Surprise Quartette, Cullen and Carthy, The Brocks, Victor Kelly and Lady, Shanghai Three, George Godfrey, Alice Craven.

MORECAMBE WINTER GARDENS.—Billy Glenn presents "Whirl of the Fair" Revue, Wynnie Darrell, Vera Hind, Orpheus Comedy Trio, J. W. Hall, Frances La Fond, Pictures.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Dick Ray presents "Souvenirs of 1925."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Ivino and Babs present "Making Money."

WEST BROMWICH THEATRE ROYAL.—Royal Players.

LONDON THEATRES OF VARIETIES, LTD.

(See p. 10.)

LONDON SYNDICATE HALLS.

(See p. 15.)

MACNAGHTEN CIRCUIT.

(Rehearsals at all halls at 12 o'clock.)

WARRINGTON.—Fred Collin's "Say When."

BURNLEY.—Cyril Bayliss' "Served Hot."

SOUTHAMPTON.—Harry Norris presents "Larks."

CARLISLE.—O'Brien and Lady, Scotch Kelly, Lewis Davenport, Benedetti Bros., Arthur Astill, Dorothy Colston, E. Kirkby and Bay Harrington.

BRADFORD.—Kemp and Freeman's "Chuckles."

HUDDERSFIELD.—Frank Liston's "Fatal Wedding."

HALIFAX.—P. M. Turner's "Follow the Money."

BLACKBURN.—William De Lacy's "His Lucky Wife."

LEICESTER.—Company as booked.

MOSS' EMPIRES.

LONDON HIPPODROME (rehearsal, 11).—"The Jazz Mistress," including Ted Lewis and his Musical Clowns assisted by Bobbe Arnst, Winifred Arthur and her Band, Val and Ernie Stanton, Antonio and Nina De Marco, Tex McLeod, Hal Sherihan.

FINSBURY PARK EMPIRE (rehearsal, 1).—Harry Slingsby presents "Zip." Cast includes Billy Caryll, Sterndale, and Hilda Mundy.

NEW CROSS EMPIRE (rehearsal, 1).—King and Benson present "Sign On."

STRATFORD EMPIRE (rehearsal, 1).—Julian Wylie presents George Bass and Co. in "Mr. Tickle, M.P."

VICTORIA PALACE (rehearsal, 11.30).—G. H. Elliott, Maidie Scott, Ann Codee and Frank Orth, Havard, Holt and Kendrick, Waller and Clark Co., Emilie Hayes, Gilbert and French, Jack Le Dair.

CARDIFF EMPIRE (rehearsal, 1).—S. and G. Productions present "Brevities." Cast includes Dick Tubb.

SWANSEA EMPIRE (rehearsal, 2).—Jack and Emily, Russell Carr, Dolly Elsworthy, Harry Weldon, Harry Herbert, Resista, Ringle Bros.

NEWPORT EMPIRE (rehearsal, 1).—Harry Day presents "Notions."

NOTTINGHAM EMPIRE (rehearsal, 1).—Tom Arnold presents "The Pepper Box." Cast includes Mamie Soutter, Jimmie Austin, and George Doonan.

NOTTINGHAM THEATRE ROYAL.—Closed for summer vacation.

GLASGOW ALHAMBRA (rehearsal, 11).—Masu assisted by Yuri, Dorothy McBlain, Harry Kahne, Billy Bennett, Malcolm Neil, Moss Girls, Harry Tate.

GLASGOW EMPIRE (rehearsal, 11).—Louise Maxim, Frank Benson, Jack Hylton presents Ennie Parkes and Tim O'Connor with the Metro-Gnomes Band, The Two Bobs, Tom E. Hughes, Les. Germaines, Madge Kennedy.

BIRMINGHAM EMPIRE (rehearsal, 12.30, low pitch).—The Great Carmo in "Magical Moments."

BIRMINGHAM GRAND (rehearsal, 1, low pitch).—Archie Pitt presents "A Week's Pleasure." Cast includes Betty Fields, Walter Amner, and Pat Aza.

BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.

LIVERPOOL EMPIRE (rehearsal, 1).—Tommy Mostol presents "The Golden West." Cast includes Tommy Mostol and Ray Zack.

LEEDS EMPIRE (rehearsal, 1).—Harry Day presents "Headlights."

HULL PALACE (rehearsal, 1).—Harry Day presents "Records." Cast includes George Clarke and Kitty Emson.

SHEFFIELD EMPIRE (rehearsal, 1).—T. Elder-Hearn presents "Scandals of 1925."

BRADFORD ALHAMBRA (rehearsal, 12.15).—Samson, Hetty King, Sammy Sheilds, Robb Wilton, Fyne and Hurley, Renee and Godfrey.

EDINBURGH EMPIRE (rehearsal, 12).—Bruce Bairnstather presents "Ullo."

NEWCASTLE EMPIRE CINEMA.—Picture entertainments.

NEWCASTLE EMPIRE (rehearsal, 1).—The Playgoer's Syndicate present "Scotch and Polly." Cast includes Tommy Lorne and Betty Green.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—George Lee, May Henderson, Johnson Clark, Albert Whelan, Chas. Austin and Co., Irene Sherwood, Doris.

SUNDERLAND EMPIRE (rehearsal, 1).—"The Side Show."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"On the Panel."

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Stepping Stones."

GATESHEAD EMPIRE (rehearsal, 1).—"London to New York."

PRESTON EMPIRE (rehearsal, 11).—Company as booked.

SALFORD PALACE THEATRE (rehearsal, 11).—A. E. Smith presents "The Real Stuff."

HANLEY GRAND THEATRE (rehearsal, 1.30).—Norman Lee presents Gertie Gitana and Co. in "Nelly Dean."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Terence Byron and Co. in "The Right Age to Marry."

STOLL TOUR.

(See p. 15.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Royal Italian Circus.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Encore."

BRIGHTON HIPPODROME (rehearsal, 12).—J. W. Rickaby, Varney and Butt, Clarice Mayne, Stylo and Bonny, Fred Barnes, Henry and Edgar Martell, Harry Holman and Co., Rodney Hudson Girls.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Our Cabaret."

BIRMINGHAM HIPPODROME (rehearsal, 12).—"Splinters."

LIVERPOOL HIPPODROME (rehearsal, 12).—"A Week in a Night."

SOUTHEND HIPPODROME (rehearsal, 12).—"Paris Nights."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Mr. Tower of London."

LEEDS HIPPODROME (rehearsal, 12).—"Wake Up."

SHEFFIELD HIPPODROME (rehearsal, 12).—"The Loom."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Irene."

MISCELLANEOUS.

KINGSTON EMPIRE (rehearsal, 12.45).—Messrs. the Western Productions Co. present "Pledges."

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Gar Kiddie presents "Bad Boys."

READING PALACE THEATRE.—"Scenes and Screams."

GT. YARMOUTH HIPPODROME.—Water revue "Foam and Frolics," Chic Chic Chic, Jenkins Family, Sultan, Babs Zola, Flying Julians, 4 Clovelly Girls, 10 Loonies.

NEWCASTLE-ON-TYNE PALACE THEATRE (rehearsal, 12).—Harry Kenyon presents Loch and Lomond, Nelson Jackson, Gicardo, Alma Le Dare, Decunas, Tom E. Dean, Skating Nelsons, and Darty and Partner.

ST. HELENS HIPPODROME (rehearsal, 12).—Harry Kenyon presents Severus Schaffer, Terry Twins, Mareaki, Josephine Reeve, Jack Clevoner, Lucan and McShane, and Foster and Ninon.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Jazzland" Revue.

ST. ALBANS GRAND PALACE (rehearsal, 12).—Harry Shiels and Co., The Coronas.

STOKE NEWINGTON ALEXANDRA (rehearsal, 12).—"The Globe Trot," including Nor Kiddie.

MORECAMBE TOWER (rehearsal, 10.30).—Reg. Bolton's "Ding Dong" Revue.

AYR PAVILION THEATRE (rehearsal, 1).—Naughton and Gold, Victoria Monks, Edgar Beynon, Musical Exceldas, Agar and Young, Ben Said, Zio Sisters.

WALHAM GREEN GRANVILLE (rehearsal, 12).—"Blazes" Revue.

ASTON HIPPODROME (rehearsal, 12).—"April Showers."

COVENTRY HIPPODROME (rehearsal, 1).—"Snacks."

POPLAR QUEEN'S (rehearsal, 4).—"Laughs and Ladies."

SHOREDITCH "LONDON."—W. Ritchie and Co. in "Plantation Nights."

PLYMOUTH PALACE.—Geo. Carney and Co., Berkeley and Turner, The Dingleys, Geddes Bros., J. A. Powers, Kenna Bros., Thelma Hamilton, Rose and Bud.

EXETER HIPPODROME.—Jack Lane, Hilda Ray and 9 Wonder Girls, Barbara Bryant, Verme and Anna, 2 Stavanays, Wal Lesby.

KEIGHLEY HIPPODROME (rehearsal, 12).—"The Dole Increased" Revue

FROM THE PROVINCES.

CARDIFF.

EMPIRE.—A.M., Mr. C. T. Hutchison.—A strong variety programme presented this week is headed by the popular Harry Weldon, in his latest character songs, and Hilda Glyder, in original successes. Nixon Grey has also made his usual hit, while another comedian who has repeated former triumphs is Harry Herbert. The mysterious Resista, the lady who changes her weight at will; the Vesta Sisters, in their smart and dainty act; and Charley and Irene Vesty, the world's champion bag-puncher and his dancing girl, complete.

SHEFFIELD.

EMPIRE.—P., Moss' Empires, Ltd.; R.M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah. A capital variety programme here includes Hetty King, the popular male impersonator, in her latest successes; Howard Rogers, in character studies; Stuart and Cameron, in pleasing xylophone selections; Marie Ambrose, soprano vocalist, in selections from her repertoire; Harry Kahne, in perplexing "mental achievements"; Ringle Brothers' comedy act, "Fun in a Restaurant"; and the Germaines, smart speciality dancers.

HIPPODROME.—R.M., Mr. H. C. Savage; Asst. M., Mr. W. B. Gibson; Mus. D., Mr. W. Bingley.—That bright, spectacular "laugh, song, and dance show," "The Pepper Box" revue is a big attraction here. In addition to comedy episodes there are beautiful scenes, full of life and colour, dancing of a high order, interesting ballets, and vocalism above the average, by Arthur Ackerman, Jenny Wynne, Percy Orleans, and the Four Vagabonds. On account of illness, Mamie Soutter, the leading lady, is not appearing, but an excellent exponent of her part is Iris Whyte, who is deserving of high praise for her work as lead. Comedy is well presented by George Doonan, Jimmy Austin, and Ernest Lester. Dolly Mewse and Harry Singer are good speciality dancers, and Lawrence Tiller's Sixteen "Pep" Girls are a charming feature of the show.

ATTERCLIFFE PALACE.—P. and B.M., Mr. Arthur R. Walker.—Mr. Jack Bastow presents "Dashes," a lively revue, full of fun and pleasing entertainment. The cast includes Jack Bastow, a good comedian; Dorothy Rivette, leading lady; Lucy Arthur, Alice Ventnor, Vera Kingdom, Colman Irving, Cliff Dacre, the Delaney Duo, and a well-balanced chorus.

SONGS AND SINGERS.

B. Feldman and Co.

We are experiencing a summer this year at all events, and reports from the various holiday resorts show that they are having a bumper season. Feldmanism is nobly doing its bit to add to the brightness of the holidays, and such big winners as "Jealous," "After the Storm," "Yum-Tum-Tum," "Won't Go," "June Brought the Roses," "Let it Rain," "Everybody Loves my Baby," "Shadowland," "All My Dreams are of You," etc., have caught on like wildfire.

The outstanding success of the Feldman campaign at Blackpool is undoubtedly the firm's wonderful "After the Storm" scena at the Tower Ballroom. Produced by Mr. R. Johnson, of the Feldman staff, this interlude has taken the Northern holiday crowds by storm. The artistes featured in the scena are charming Winifred Hammond and popular Eric Yorke, who are assisted by The Storm Quartette and members of Mdme. Pauline Rivers' Co. Mr. Arthur Davies and his symphonic orchestra shine brilliantly in the accompanying of the fine spectacle, which is brought to a fitting climax with a final refrain sung by thousands of voices. "Magnificent" is the verdict of the experts, who pay Mr. Johnson, the producer, great tribute.

In the film world, as elsewhere, Feldmanism is supreme. A number entitled "The Lost World" is the principal set piece in Brock's famous firework display at the Crystal Palace. "The Lost World" is the theme song of the film of the same title, and readers are advised to watch this song, which, in our opinion, will be a very big winner in the near future

Now, to the Halls! "The Jazz Mistress," at the London Hippodrome, is notable for the featuring of three well-known Feldman hits, in "Shadowland," "Seminola," and "Dream Maker of Japan." The all-British band, under the conductorship of charming Winifred Arthur, render these hits delightfully. "Shadowland" is a particular favourite, featured as a violin duet by Miss Arthur and popular Sam Raitz. It is certainly the most charming song-valse of the season.

Back to Blackpool! Mdme Pauline Rivers' beautiful spectacle, "Pansies," is going strong at the Tower—and Feldmanism is going equally strong! That wonderful artiste, Little Emmie, is scoring mightily with "Jealous," "Me Neenyah," "Shadowland," and "The Old Tin Lizzie." Dainty Hilda Kelly features "Seminola" with outstanding success; the troupe work "Let it Rain" and "Mississippi Moonlight," and a quartette of clever girls charm with "Yum-Tum-Tum." "Pansies" is certainly one of the finest shows seen in the great Northern resort for many a long year.

Fred Beck's "Modern Follies" are at the Wellington Pier, Great Yarmouth, and are proving highly popular with their bunch of Feldman hits. "Everybody Loves My Baby" and "Lookin' Out the Window" are featured by the Sisters Waters; "Won't Go" is Fred Beck's great comedy winner; and "Bingo Farm," "Shadowland," "Plantation Days," and "When You and I Were Twenty-one" are favourite concerted items.

The famous Wylie-Tate Super Pierrots of 1925 continue to fly the flag of Feldmanism at the Central Pier, Blackpool. The biggest hits are "After the Storm" and "Jealous," featured by Pauline Crothers and Irene North; "Ophelia," featured by Irene North; "Let Me be the First to Kiss You Good-Morning" and "In a Rendezvous," sung by Hal Bryan and Miss North; "Bingo Farm" and "In the Land of Tummijolibad," duets by Jimmy Pullin and Hal Bryan; and "Dream Maker of Japan," a pretty production number. The W.T. Pierrots are great favourites in Blackpool.

Harry Korris and his company of star artistes at the Happy Valley, Llandudno, are Feldmanising with big results. Elsie Steadman scores with "Whiter than Snow" and "Won't Go," and "Yum-Tum-Tum" is a winner for the inimitable Harry K.

Bert Symes is concentrating on "After the Storm" and "West of the Great Divide"—two enormous hits for him, and "Bingo Farm" is a good concerted item.

The principal attraction at the Villa Marina, Douglas, last week was provided by Dave Davis and his famous Swanee Minstrels, who scored with "Everybody Loves my Baby," "Shadowland," and "You're in Love With Everyone." The Minstrels are big Isle of Man favourites.

Olive Turner, with the Pier Revels, at the New Music Pavilion, Eastbourne, has a great budget of the firm's hits, including "Jealous," "Let it Rain," "Shadowland," "I Know that Someone Loves Me," "Mississippi Moonlight," "Bingo Farm," "He's the Kind of Man That You Like," "Ain't Got No-One, Never Had," and "When You and I Were Twenty-one."

"All My Dreams are of You," "Shadowland," "West of the Great Divide," and "Where Were You?" are winners for Bert Bray, who is now having his fourth season with "The Troubadours," at Great Yarmouth.

Lawrence Wright Music Co.

New Publications: "Loud Speaking Papa," "Stomp Off—Let's Go."

It is needless to repeat in these lines the tremendous success of "Toy Drum Major" and "Shanghai." These items have established themselves as prime favourites and need no further recommendation. Much has been heard of "Sally" as a song heroine. Her experiences have been expressed in such excellent hits as "Sally" and "I Wonder What's Become of Sally." Her final experience—*i.e.*, her return home—has been excellent expressed in the new song, "Sally's Come Back." This song will undoubtedly excel its predecessors, for it contains the essential features of immense popularity.

Miss Haidee de Rance and her Band continue to be very successful at the Palm Court, Selfridge's. It is reported that the "Wright" numbers stand pre-eminent in popularity. "The Toy Drum Major" and "Shanghai" still remain favourites, and great success is also obtained with "San Francisco," "When My Sugar Walks Down the Street," and "I'll Take Her Back." Miss Rance's combination is one which gives artistic performances of all numbers; and this, added to careful choice of numbers, results in well-deserved appreciation.

Rose and Budd, at the Hippodrome, Ipswich, score decided successes with two "Wright" numbers, "San Francisco" and "I Cry Myself to Sleep Over You." The former item is splendidly performed, and the rendition given of the second number wins unstinted applause.

Hugh Baird, presenting the "Merries" Concert Party, finds "Toy Drum Major" and "Shanghai," two excellent winners, and both are very well received at Bangor. Mr. Baird reports that "Shanghai" is the finest number yet heard in Bangor, and it receives numerous encores each time it is performed.

A trio of Lawrence Wright numbers supplies opportunity to Wyndham Clare, at the Theatre Royal, Leicester, to exhibit his ability. "I Will Love You More than Ever" and "My Kid" are wonderfully well received and well performed. As an encore Mr. Clare finds "End of the Road" delightfully appropriate.

Smith and Johnson, with "Good Times Coming" revue, are delighting audiences at the Theatre Royal, Sunderland, this week, with their splendid rendition of "I Will Love You More than Ever" and "San Francisco." Another very big hit in the show is "Shine." Smith and Johnson have now in active rehearsal another Lawrence Wright number—"I'm Going to Jazz My Way to Mandalay." A very versatile duo, and the Wright songs in the right hands.

We have a very interesting letter from Haigh Brothers and Lever, who are at the Carnegie Hall, Workington, this week, stating that "The Best Looking Girls," "I'll Take Her Back," and "Oh, How I Love My Darling," are a trio of terrific winners for them.

Miss Dot Carr, who is with the "Follies" at the Pavilion, Arbroath, for the season, informs us that she receives encores nightly for "Love is Just a Gamble."

Albert Darnley is scoring a terrific hit with the big "Wright" number, "Sally's Come Back," in "On the Panel" at the Hippodrome, Liverpool, this week.

Miss Hazel Haye, scoring a big success with the "Make Up Box" company, reports that her outstanding hits are "Red Head Mama," "Hard-hearted Hannah," and "Oh, Gee, Georgie." Miss Haye tells us she is introducing several "Wright" numbers into her repertoire shortly.

Wynn and Allan's popular syncopated orchestra at the Majestic Ballroom, Llandudno, are being encored nightly for their excellent rendering of "The Toy Drum Major" and "Shanghai." They are staunch supporters of the "Wright" firm, 75 per cent. of their numbers coming from their catalogue.

It was indeed a pleasure to hear Miss Eunice Cash deliver "Mandalay," "San Francisco," and "I'll Take Her Back," with such terrific success when we visited the Theatre Royal, Stratford, this week, where the "Making Money" company is playing with great success. Miss Cash is putting into active rehearsal a new Lawrence Wright number entitled "Minnesota." "Making Money" is certainly making money with the "Wright" songs and artists.

We have an excellent report from Ernest Ludlow, who is with "British Made" company, that Myrtle Grove and himself are scoring heavily with "I'll Take Her Back."

"Chocolate Drops" revue, a very strong combination, include in their repertoire many "Wright" numbers, and special mention should be given to Miss Lane, the soprano, for her rendition of "The Lady of the Lake," and to Ross Warren, who well deserves the applause afforded him for his fine featuring of "The King Isn't King Any More." Last, but not least, is their jazz band, which astounds the audiences with novel renderings of "Tennessee," "Shanghai," "Sahara," "I'll Take Her Back," etc., etc.

Harry Wilkinson, with "On Velvet" revue, writes to say he is making a very big success with "The Gold Turns to Grey." Mr. Wilkinson is featuring this number with special violin obligato, which is proving very effective and popular with all audiences.

Keith Prowse.

"Did Tosti Raise His Bowler Hat?" is going to be the greatest hit of the season, and is already firmly establishing itself in public favour. It is in constant demand, and those artists who have already featured it have met with unprecedented success. Gertie Gitana, this week at the Palace, Hull, has decided to include our new winner in her repertoire. This splendid artist is still featuring with enormous success "Why Did I Kiss That Girl?" Norman Austin, musical director, La Scala, Glasgow, writes: "I intend featuring 'Did Tosti Raise His Bowler Hat?' next week at each of my three daily performances. I have previously featured this number, but I am absolutely compelled to repeat it owing to the numerous requests." Messrs. Ingham and Peters, producers of "The White Stars" concert party resident at Ramsgate, are also featuring "Did Tosti Raise His Bowler Hat?" with loud applause at every performance. This concert party also feature "Alabamy Bound" to excited and happy audiences. Gladys Carlton and Alice Burton are making a great success in the above party with "Teach Me" as a duet.

"The Gladwyns," three talented artists, are featuring "Alabamy Bound," and it is an outstanding success for them. The Childs Brothers and Marjorie Fulton, in "Brevities" revue at the Finsbury Park Empire last week, made a big feature of "Alabamy Bound," and were enthusiastically applauded at every performance. Pete Rhodes, "The Swell Comedian," writes: "I am still making a huge success with both 'Alabamy Bound' and 'She's Such a Nice Girl.' many thanks for same." George Henry, producer of "Whiffles" revue, says: "Two of the surest winners in the above show are 'Alabamy Bound' and 'Oh, Eva.' They are really excellent numbers, and numbers on which I can always rely to get for us a hearty encore." Miss Marion Thornwood, soprano of the Nomadic concert party, informs us that they have definitely decided to include in their repertory programme "Cheerio" as a concerted item, "She's Such a Nice Girl" by the soubrette, "Glad" and "When We Are Together" as duets, and Miss Thornwood herself is featuring "Dear One," "To Sing a While," and a "A Song of Long Ago."

Clarence Cooling, producer of the "Dainties" concert party, is including many of our numbers at each performance, and writes us: "We are still featuring with immense success 'Peter Pan,' 'Only a Dream,' 'Dear One,' 'Melody of Memories,' 'She's Such a Nice Girl,' 'Bells of the Sea,' etc. Indeed, 'Peter Pan' has grown up with us and is quite big now." "The Busy Bees" concert party, under the direction of Stanley Hughes, are featuring "Just for a While," "Peter Pan," and "Alabamy Bound," all with great success. The "Arcadians," produced by Fred Morris, have in their programme seven Keith Prowse numbers, the biggest of which is "Peter Pan," which they feature as a picture number. "The Tatlers" concert party is meeting with huge success with "Alabamy Bound," "Cheerio," "In the Evening," and "The Hoodoo Man."

Reg. Ward, in "Dole Stopped" company, featured "Bells of the Sea" with tremendous success and cannot take this winner off. Jack Lutman tells us that he is getting an encore every time for both "Bells of the Sea" and "Drummer Boy." Mr. Bryn Gwyn, with Fred Walmsley's "Tonics," is going enormous with "Bells of the Sea." The "Tonics" are also featuring "Alabamy Bound" and "In the Evening," and are including several of our other numbers almost immediately.

Artists are invited to send 1s. 6d., together with professional card, for a selection of our latest numbers.

Whitehall Music Co.

Lionel Falkman writes that his orchestra is playing "Loving Lullaby" with marked success as his orchestral interlude at the Capitol, Cardiff, and that he has included it in his broadcasting programmes.

At the Pavilion, Shepherd's Bush, Louis Levy's Orchestra has been featuring and broadcasting this number, and it is proving a great favourite.

The Savoy Havana Band, under the direction of Ramon Newton, continues to feature this waltz and to broadcast it to all stations.

Steadman's Symphony Orchestra has broadcast "Loving Lullaby" from the Aberdeen Station, and frequently feature it in orchestral selections.

The Buffalo Dance Orchestra, playing at the Palais de Danse, Birmingham, direction Shenkman-Quitt, reports that this number is in constant demand for dancing and broadcasting.

Will Hender and his Band, playing at the Australian Pavilion, British Empire Exhibition, Wembley, are finding that "Loving Lullaby" is always in demand and proving one of the most successful waltzes in their programmes.

Stanley Lepage has no less than four of his bands regularly featuring this number at: The Century Sports Club, Wembley; the Gimcrack Club, the Freda Whittaker Little Club, and his Victory Band at all engagements.

Victor Vorzanger, whose band is playing to huge crowds at the Royal Victoria Pavilion, Ramsgate, reports phenomenal success with "Loving Lullaby," and declares that it is one of the greatest waltz hits he has ever known.

Jack Payne and his orchestra, at the Hotel Cecil, Hal Swain and his Toronto Orchestra, at the New Princes, and Stanley Firman and his Florida Band, at the Strand Corner House, all continue their regular playing of this waltz.

At the Southport Palais de Danse "Loving Lullaby" is being featured at all sessions with great success by Billie Cotton's London Savarnah Band.

Sam G. Ross, writing again from the Edinburgh Palais de Danse, says that "Loving Lullaby" is even more popular than ever, and in constant demand at all sessions.

This waltz is also a big hit in Brighton with the Colymperians at Sherry's Dance Hall and with Frank Davidson's Royalty Dance Band at the Regent.

At the following London dance halls "Loving Lullaby" is being featured with continued success: Finsbury Park, Cricklewood, Thornton Heath, East Ham, Brixton, Tottenham, Hammersmith, Wimbledon, Central, Crystal Palace, Finchley-road, and Catford.

Dance bands not already including "Loving Lullaby" in their programmes should immediately send for the dance orchestrations of this great waltz hit. The charge is 1s. 6d., and parts for all saxophones are included.

Peter Bernard, Ltd.

At the Tottenham Palace this week Billy Blake and Paul Pry resume their double act on the halls, after a successful season in revue. For their songs they are relying entirely on our numbers—namely, "Kentucky Dixie Way," "What Could be Fairer Than That?" "I Don't Care What I Do," and "Why Do You Cry Over Me?" Messrs. Haig Brothers and Lever write us from Workington of their success with "Bombay Rose," "Gypsy Lady," and "What Could be Fairer Than That?" This week they are putting in "Dixie Dancing School." As can readily be seen, this act also specialises in our numbers. At the Queen's Hotel Cabaret, Leicester Square, Miss Alice Watts is making a big hit with "If You Don't Love Me, Somebody Else Will" (the ideal soubrette number), and "I Don't Care What I Do."

Mr. Archie Brown, of the Krystal Komedy Krowd, came to tell us of his party's success with "I Ain't Comin' Back No Mo'." They sing it at all their engagements, as it has become a sort of slogan with them. Mr. Peter Bernard is appearing this week at Poole, Dorset. Included in his repertoire are: "Kentucky Dixie Way," "Bombay Rose," "Gypsy Lady," "I Don't Care What I Do," and "What Could be Fairer Than That?" Miss Peggy Antrim's concert party, "The Merry Mummers," are making a big hit with "Bombay Rose." "Falling Water" is still going strong amongst the professional pianists, and those who have not yet secured a copy are advised to get one at once, as the pro. copies at sixpence are limited.

Artists are advised to send 1s. 6d. for our latest professional parcel, 2s., to include "Falling Water." Please state style.

(*Continued on page* 15.)

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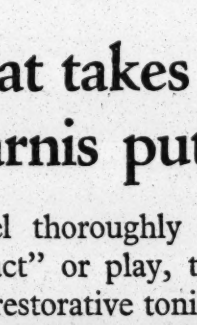

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The Era, July 18, 1925. PLEASE WRITE PLAINLY

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

A CUCKOO IN THE NEST.—July 13, Court, Liverpool.
A LA RUSSE.—July 20, T.R., Newcastle; 27, Lyceum, Edinburgh.
ALF'S BUTTON.—July 20, Devonshire P., Eastbourne.
ALL OF A-SUDDEN PEGGY.—July 20, Hunstanton (3); Cromer (3); 27, Exchange, Chichester.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ANNA CHRISTIE.—July 20, Arcadia, Redcar.
ARE YOU A MASON?—July 20, Empire, Chiswick.
ASHWELL, LENA, PLAYERS.—July 13, T.R., Bath.
BACHELOR HUSBANDS.—July 20, Lyceum, Edinburgh.
BALKAN PRINCESS.—July 20, Llandrindod Wells and Malvern.
BOURCHIER, ARTHUR.—July 27, Grand, Southampton.
BRIDE, THE.—July 20, T.R., Bognor (3); T.R., Worthing (3); 27, T.R., Leeds.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BROADWAY JONES.—July 13, Royal, Morecambe.
BUCKLEY, FRANK, REP.—July 20 and 27, Palace, South Normanton.
CABARET GIRL.—July 20, Camberwell; 27, Folkestone (3); Margate (3).
CHALLENOR, BROMLEY.—July 20, Empire, Chiswick; 27, Empire, Wood Green.
CAMPBELL, MRS. PATRICK.—July 20, O.H., Southport; 27, Colwyn Bay (3); Rhyl (3).
CZARINA, THE.—July 13, Hippo., Golders Green.
D'ALBERT, FRED.—July 13, Alhambra, Shotton.
DAIRYMAIDS.—July 20, Empire, Croydon.
DEAR LITTLE BILLIE.—July 13, P.O.W., Birmingham.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hippo., Margate.
DOBELL, W. L.—July 20, Town Hall, Bandon; 27, Cinema, Bantry.
D'OYLY CARTE (NEW) CO.—July 20, Gaiety, Hastings; 27, Devonshire Park, Eastbourne.
D'OYLY CARTE (REP.) CO.—July 27, Borough, Stratford.
DUNSTAN EDWARD.—T.R., St. Helens (season).
EAST LYNNE.—July 20, Hippo., Willesden.
ELIZA COMES TO STAY.—July 20, Felixstowe (3); Hunstanton (3); 27, Cromer (3); Skegness (3).
ELIZA COMES TO STAY.—July 13, King's, Edinburgh.
FAKE, THE.—July 20, Palace Pier, Brighton.
FARMER'S WIFE.—July 20, Palace, Westcliff; 27, Pavilion, Torquay.
FARMER'S WIFE.—July 13, O.H., Southport.
FATA MORGANA (WEATHERSBY).—July 20, Grand, Hull; 27, O.H., Southport.
FATAL WEDDING.—July 20, Huddersfield.
FORBES-ROBERTSON, FRANK.—July 20, Pavilion, Newquay; 27, Alex., Stoke Newington.
FORTESCUE, FRANK, STOCK CO.—Palace, Bordesley; T.R., Wolverhampton; Palace, Attercliffe; Grand, Walsall (season in each case).
FOXWELL, HARRY.—July 13, Royal, Leicester.
FRENCH LEAVE.—July 20, Royal, Birmingham.
FROM CONVENT TO THRONE.—July 13, Hippo., Chesterfield.
GOING UP.—July 20, Chatham; 27, Empire, Chiswick.
GREEN GODDESS.—July 20, Empire, Kilburn; 27, Palace, Camberwell.
HAMILTON DEANE.—July 13, O.H., Scarborough.
HIS HOUSE IN ORDER (ASTON PLAYERS).—July 13, T.R., Aston.
I'LL TELL YOU A STORY.—July 13, Royal, Worthing.
IN THE NEXT ROOM.—July 13, Grand, Hull; 27, Pier, Eastbourne.
INTERRUPTED HONEYMOON.—July 13, Richmond.
IRENE.—July 20, Hippo., Newcastle.
ISABEL, EDWARD, AND ANNE.—July 20, Grand, Blackpool; 27, Prince's, Bradford.
IT HAPPENED IN ARDORAN.—July 20, King's, Glasgow.
JEFFERSONS, THE, and THE OPTIMIST.—July 13, H.M., Aberdeen.
KATINKA.—July 13, Hippo., Ilford.
KIDDIE O' MINE.—July 13, Palace, Southampton.
KISSING TIME.—July 20, Royal, Leamington; 27, Grand, Luton.
LAST WALTZ, THE.—July 20, Hippo., Ilford; 27, Palace, Hammersmith.
LONDON PLAYERS.—O.H., Jersey (season).
LORD BABS.—July 20, Pavilion, Rhyl (3).
LURE, THE.—July 20, Shakespeare, Liverpool.
MACDONA REP.—July 20, P.O.W., Birmingham.
MADAM POMPADOUR.—July 20, Palace, Ramsgate.
MAID OF THE MOUNTAINS.—July 20, Grand, Clapham.
MARSH, ALEX.—July 13, Coronation H., Ulverston.
MAXIM REP.—July 20, Cosy, Darnley.
MILLANE CO. (STOCK).—T.R., Middlesbrough (season).
MITCHELL & DALE REP.—Grand, Lancaster (season).
MR. WU.—July 20, Olympia, Shoreditch; 27, Grand, Clapham.
NERVOUS WRECK.—July 20, Empire, Wood Green; 27, Theatre, Richmond.
NOTHING BUT THE TRUTH.—July 13, Prince's, Bradford.
OFFICERS' MESS.—July 20, Empire, Ardwick Green; 27, Empire, Croydon.
ONE NIGHT IN PARIS.—July 13, Court, Warrington.
ON CHANGE.—July 20, Pier, Eastbourne.
OTHER WOMAN'S HUSBAND.—July 20, Collins's.
PATRICIA.—July 20, Palace Pier, Weston-super-Mare; 27, T.R., Torquay.
PELICAN, THE (SOUTH).—July 20, O.H., Buxton; 27, West Pier, Brighton.
PIERROT AT PLAY (PLAYTIME FOLLIES).—July 20, Café Dansant, Bedford; 27, Garrick, Hereford.
PLUS FOURS.—July 20, Royalty, Morecambe.
POSSESSIONS.—July 20, Lyceum, Newport.
QUALITY STREET.—July 20, Aberystwyth (3); Llandudno (3).
RAT, THE (IVOR NOVELLO).—July 20, O.H., Scarborough; 27, Grand, Llandudno.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REP.—July 20, Empire, Preston.
RISING GENERATION.—July 13, Royal, Birmingham.
RIGHT AGE TO MARRY.—July 20, Palace, Manchester.
ROMANCE.—July 20, Prince's, Bradford.
SHAUGHRAUN, THE, July 13, Royal, Portsmouth.
SIGNAL, THE.—July 20, Palace, East Ham.
SO THIS IS LONDON.—July 20, Pavilion, Weston-super-Mare; 27, Empire, Ardwick.
SPRING CLEANING.—July 20, O.H., Tunbridge Wells.
STORM.—July 20, Leamington; 27, Yarmouth.
ST. JOAN.—July 20, Royal, Portsmouth
STREET SINGER.—July 20, Margate (3); Folkestone (3).
SUNSHINE SALLY.—July 13, Jubilee Hall, Weymouth; 27, Granville, Walham Green.
TARNISH.—July 20, Worthing (3); Bognor (3).
TIGER CATS (IDA STRATHAM).—July 20, Grand, Southampton; 27, Palace, Chelsea.
TIGER CATS (B).—July 20, T.R., York; 27, Shakespeare, Liverpool.
VENNER, REP.—T.R., Castleford (season).
WARNING TO WOMEN.—July 20, Hippo., Poplar.
WAY OF AN EAGLE.—July 13, Shakespeare, Liverpool.
WESTLAKE REP.—July 20, Arcadia, Doncaster.
WIDOW'S HUSBAND.—July 20, Globe, Deal; 27, Palace, Clacton.
WIFE FOR A DAY.—July 20, Hippo., Rotherham.

REVUES.

ALIVE IN 1925.—July 13, Royal, Bilston.
APPLE SAUCE.—July 20, King's, Dundee; 27, Empire, Edinburgh.
APRIL SHOWERS.—July 20, Hippo., Aston.
BAD BOYS.—July 13, Empire, Edmonton.
BIFF-BANG.—July 20, Hippo., Aldershot.
BREVITIES.—July 20, Empire, Cardiff; 27, Empire, Swansea.
BRITISH MADE.—July 20, Victoria, Dundee.
BROKEN BISCUITS.—July 20, Palace, Scunthorpe; 27, Tivoli, Barrow-in-Furness.
BUDGET, THE.—July 20, Empress, Brixton.
BULL'S EYES.—July 13, Empress, Brixton.
CABARET CALLING.—July 13, Bridge Hall, Lowestoft.
CABARET NIGHTS.—July 13, Bridge Hall Pav., Lowestoft.
CARNIVAL TIME.—July 13, Empire, Harrogate.
CASEY'S COURT.—July 27, Hippo., Preston.
CHUCKLES.—July 20, Palace, Bradford; 27, Hippo., Warrington.
CHOCOLATE DROPS.—July 20, Hippo., Nottingham.
CONTRASTS.—July 13, Empire, York.
CRAYONS.—July 13, T.R., Worcester.
CREATIONS.—July 13, Empire, Woolwich.
CROSS-WORDS.—July 20, Met., Manchester; 27, Hippo., Rochdale.
CUPID WHISPERS.—July 13, Hippo., Aldershot.
DASHES.—July 20, Royal, Sunderland.
DING-DONG.—July 13, Hippo., Leeds.
ENCORE.—July 20, Hippo., Southampton.
EXPLOSIONS.—July 13, Palace, Bradford.
EYES FRONT.—July 13, Prince's, Blackburn.
FETCH A POLICEMAN.—July 13, O.H., Burton-on-Trent.
FITZ AND STARTZ.—July 20, Grand, Luton.
FIZZ.—July 13, Empire, Shirebrook.
FOLLOW THE MONEY.—July 20, Palace, Halifax; 27, Palace, Blackburn.
FORMBY SEEING LIFE.—July 20, Hippo., Salford.
GLOBE TROT.—July 20, Alex., Stoke Newington; 27, Empire, Chiswick.
GOLDEN WEST.—July 20, Empire, Liverpool.
GOOD OLD SERGEANT.—July 13, Palace, Ramsgate.
GOODS OF 1925.—July 20, O.H., Coventry; 27, Peterborough.
GOOD TIMES COMING.—July 20, Royal, Worcester.
GOSSIPS AND GRUMBLES.—July 20, Hippo., Hulme.
HABITS OF 1925.—July 13, O.H., Bridgwater.
HAPPY DAYS.—July 13, Royal, Barnsley.
HEADLIGHTS.—July 20, Leeds; 27, Sheffield.
HELLO, BLOBBS.—July 13, Phœnix, Sheffield.
HELLO, UNCLE.—July 13, Grand, Plymouth.
HIS LUCKY WIFE.—July 20, Blackburn.
HOLLYWOOD FOLLIES.—July 13, Grand, Birmingham.
HOUSE HUNTING.—July 20, Queen's Park, Manchester.
ITEMS.—July 13, Alhambra, Stourbridge.
IT PAYS TO PLEASE.—July 20, Palace, Bordesley.
IT'S SPLENDID.—July 20, De Luxe, Horden.
JAZZLAND.—July 20, T.R., Edinburgh; 27, Hippo., Belfast.
JOG TROT.—July 20, Empire, Belfast.
KHAKI.—July 13, Hippo., Belfast.
LARKS.—July 20, Southampton.
LAUGHS AND LADIES.—July 20, Queen's, Poplar.
LET'S HAVE ONE.—July 20, Empire, Heanor.
LONDON NIGHTS.—July 20, Palace, Attercliffe.
LONDON TO NEW YORK.—July 20, Empire, Gateshead.
LOVE AND DUTY.—July 13, Hippo., Ellesmere Port.
LOVE AND KISSES.—July 20, New, Oxford; 27, Pavilion, Weymouth.
LOOM, THE, July 20, Hippo., Sheffield.
LUCKY 13.—July 20, Theatre, Guildford; 27, Hippo., Aldershot.
MAGICAL MOMENTS.—July 20, Empire, Birmingham.
MAKING MONEY.—July 20, Empire, W. Bromwich.
MARGUERITE.—July 13, Royalty, Barrow.
ME AND MY GIRL.—July 13, Eastbourne.
MELODY BOX.—July 13, Empire, Liverpool.
MERRY AND BRIGHT.—July 20, Col., Oldham.
MODELS AND MUDDLES.—July 13, Palace, Watford.
MR. TICKLE.—July 20, Empire, Stratford.
MR. TOWER OF LONDON.—July 20, Hippo., Wolverhampton.
NELLY DEAN.—July 20, Hanley; 27, Derby.
NIGHT CLUB.—July 20, Met., Bootle.
NIGHT-LIGHTS.—July 20, Empire, Edmonton; 27, Empire, Birmingham.
NINE O'CLOCK REVUE.—July 20, Pavilion, Weymouth; 27, Hippo., Devonport.
NOTIONS.—July 20, Newport; 27, Birmingham.
OH, NIPPY.—July 13, Olympia, Coalville.
ONE MOMENT, PLEASE.—July 20, Grand, Plymouth; 27, Palace, South London.
ON THE BOUNCE.—July 13, Royal, Torquay.
ON THE DOLE.—July 20, Col., Llandudno; 27, Pav., Liverpool.
ON THE PANEL.—July 20, Empire, S. Shields.
OUR CABARET.—July 20, Hippo., Portsmouth.
OUR LIZ (No. 1).—July 20, Empire, Bristol.
OUR LIZ.—July 13, Leamington.
PARCELS.—July 20, Tivoli, Barrow-in-Furness; 27, Alhambra, Stourbridge.
PARIS NIGHTS.—July 20, Hippo., Southend; 27, Hippo., Birmingham.
PARISH RELIEF.—July 13, Tivoli, Hull.
PEPPER BOX.—July 20, Empire, Nottingham.
PINS AND NEEDLES.—July 13, Col., Cheltenham.
PLEDGES.—July 20, Empire, Kingston-on-Thames; 27, Jubilee Hall, Weymouth.
P'S AND Q'S.—July 20, Aberdeen; 27, Alhambra, Glasgow.
PRANKS.—July 13, Hippo., Southampton.
PUZZLES OF 1925.—July 20, Empire, Penge.
QUEEN OF THE CABARET.—July 13, Empire, Middlesbrough.
RACK AND RUIN.—July 13, Empire, Bristol.
RATTLES.—July 13, Bedford, Camden Town.
REAL STUFF.—July 20, Palace, Salford; 27, Palace, Newcastle.
RECORDS.—July 20, Hull; 27, Newcastle.
RED HOT.—July 20, Jubilee Hall, Weymouth; 27, Palace, Reading.
ROUND THE TOWN.—July 20, The Metropolitan, W.
SAFE AND SOUND.—July 20, Hippo., Ipswich; 27, Palace, Grimsby.
SAY WHEN.—July 20, Hippo., Warrington; 27, Tivoli, New Brighton.
SCANDALS.—July 20, Empire, Sheffield.
SCENES AND SCREAMS.—July 20, Palace, Reading.
SCOTCH AND POLLY.—July 20, Empire, Newcastle.
SECONDS OUT.—July 13, Hippo., Seacombe.
SERVED HOT.—July 20, Burnley.
SHAVINGS.—July 13, Pavilion, Ayr.
SIDE SHOW.—July 20, Empire, Sunderland.
SIGN ON.—July 20, E., New Cross; 27, Empire, Nottingham.
SITUATIONS.—July 20, Empire, Islington; 27, Palace, Salford.
SKY HIGH.—July 13, Royal, Bury.
SNACKS.—July 20, Hippo., Coventry; 27, Hippo., Aston.
SNATCHES.—July 20, Palace, Chelsea.
SOME HUSTLE.—July 13, Hippo., Ipswich.
SOUVENIRS OF 1925.—July 20, O.H., Dudley.
SPASMS.—July 20, New, Crewe; 27, Spa, Leamington.
SPECIAL EDITION.—July 13, Royal, Grantham.
SPLINTERS.—July 20, Hippo., Birmingham.
STAR SHELLS.—July 20, Empire, Ashton-under-Lyne.
STEPPING STONES.—July 20, Empire, W. Hartlepool.
TEN TO ONE ON.—July 20, Tivoli, Hull.
THERE YOU ARE THEN.—July 20, Hippo., Eastbourne.
THREE BAGS FULL.—July 13, New, Oxford.
TIDDLEY WINKS.—July 20, Palace, South London.
TONICS.—July 20, Hippo., Preston.
TONS OF FUN.—July 20, Royal, Cleethorpes.
TOPICS.—July 13, Empire, Belfast.
TOUCH AND GO.—July 20, Argyle, Birkenhead.
TRIP TO PARIS.—July 20, Grand, Bolton; 27, Empire, Ashton.
TRUMPS.—July 20, Carnegie, Workington.
TWINKLES.—July 20, Empire, Hackney.
'ULLO.—July 20, Empire, Edinburgh.
UNEMPLOYED.—July 20, Met., Glasgow.
VANITY BOX.—July 20, Hippo., Manchester.
VARIATIONS.—July 20, Palace, Hammersmith.
VOLUMES.—July 13, Palace, Oldham.
WAIT FOR IT.—July 20, Palace, Oldham.
WAKE UP.—July 20, Hippo., Leeds; Palace, East Ham.
WEEK IN A NIGHT.—July 20, Hippo., Liverpool.
WEEK'S PLEASURE.—July 20, Grand, Birmingham.
WHAT HO!—July 20, Palace, Walthamstow.
WHAT'LL I DO?—July 13, Queen's, Poplar; 27, Weymouth.
WHIFFLES.—July 20, County, Bedford
WHIRL OF THE FAIR.—July 20, Winter Gardens, Morecambe.
WHITE HEATHER.—July 20, Hippo., Norwich; 27, Hippo., Ipswich.
WHY D'YE WORK?—July 20, Royal, Smethwick.
WINNERS.—July 13, Palace, Walthamstow.
YOICKS.—July 20, Hippo., Lewisham; 27, Hippo., Ilford.
ZIP.—July 20, Empire, Finsbury Park; 27, Empire, Stratford.

WELSH GUARDS' CHARITY CONCERT.

The Duke of Connaught has given his patronage to a charity concert, which is being organised by Mrs. Claude Beddington and Mr. B. A. Meyer, in aid of the King Edward VII. Hospital, Windsor, and the Welsh Guards' Regimental charities and Battalion funds.

It is to be held in the Albert Institute, Windsor, on Saturday night, and the following artists have promised to appear:—Nat Ayer, Gwendoline Brogden, Anton Dolin, Clara Evelyn, Lady Gibbons, Layton and Johnstone, Eric Marshall, Benne Moseiwitsch, Peggy O'Neil, Mabel Russell (Mrs. Hilton Philipson, M.P.), Ivy St. Helier, and George Whitelaw.

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"ON WITH THE SHOW"

Mr. W. Cottier Cubbin has inaugurated a very artistic entertainment in the vaudeville now drawing delighted audiences to the Onchan Pavilion, Douglas, Isle of Man. Mr. Lawrence Wright, who is responsible for the idea, has elaborated and invented, with the assistance of an original metteur en scène, a novel and fascinating allure in "On With the Show." It possesses all the charm of successful popular amusement to which is superadded an original artistry which in some shows is not always in evidence. The dresses are picturesque, the appointments striking and original, the artists of rare talent, which is adroitly wafted across the footlights both by single effort and in collaboration. Miss Effie Mann is a vocalist of power and experience; she has the tradition of Covent Garden; and she scores in selections from grand opera, in ballads, and in song scenas. Mr. Edward Jones has a fine baritone voice; he sings dramatically, and makes a picturesque appeal in the costumes of long ago. The duets of these artists are greatly appreciated. Miss Ettie Howard is that rare find, a real comedienne with a varied repertoire. Miss Violet Low is an actress who can sing, and a singer who can act. The two comedians, Dunn and Dee, have the gift of original humour. They work hard to secure laughter by legitimate means; they are successful, for their work is clean and clever. The Six Beauty Dancers give an excellent performance in their own speciality, and are of assistance to the ensemble as singers and players of little parts. Al. Davison's Claribel Band is a great draw. He, as conductor, is a force in himself. In addition, clever Miss Ella Shields appears in her newest studies. To sum up, Mr. Cottier Cubbin and Mr. Lawrence Wright, in "On With the Show," at the Onchan Pavilion, present the visitor to Hall Caine Land with an entertainment which is unique and artistic and yet contains all the elements vital to popular success.

"SCENES AND SCREAMS"

Novel Comedy Show with Music. Written, arranged and produced by Jackson Owen. Produced at Aldershot Hippodrome on Monday, July 6.

Fifteen scenes full of music, comedy, good singing, and pretty scenery, comprise the show. Opening with "Land of Tummijolibad," Kitty Bower follows with "San Francisco," and scores with both. "A Lesson in Love" introduces us to Doris Chappell, Leslie Rome, and Jackson Owen, and here the laughter, which continues until the curtain falls, begins. A pretty setting is Scene 4, "Chinese Love," in which Doris Chappell and Herbert Franklyn are heard in a Chinese love song. "The Dustman's Wedding," "Outside the Church," "The Wedding Breakfast," are excellent numbers in which Jackson Owen makes the sides ache with laughter. He is ably assisted by the company, who support him admirably. A setting with music and vocal efforts to match is provided in "Mississippi Melodies," in which Kitty Bower sings "Tennessi," and Doris Chappell "In the Evening," with a coon chorus and The Brass Six as "Coon Band." Leslie Rome has a good number, "Queenie Browne," to which he contributes a capital eccentric dance. The star comedy scene is on the deck of H.M.S. Boir, in which Jackson Owen brings the house down with his droll mannerisms whilst "In the Navy." The Brass Six are also very successful in their selection "After the Storm," with electric effects. Rome and Leonard are clever dancers. Norman Court met with a hearty reception for his song "Has Anyone Seen My Pom," in which he is assisted by Billy, a black Pom, whose antics were very clever. The final scene is set in an Old English garden, and the blending of scenic effects and dresses is very pleasing. One of the biggest hits of the evening was that in which Jackson Owen scored with his song "Are You? Yes, I Am!" The dresses and scenery have been carefully designed and the chorus well trained.

Competition at Mile End.

During the week of the Empire Carnival Competition at the Mile End Empire there were 150 competitors, twelve being selected for the final. The first prize was £5 and a week's engagement; the second prize £3; and other cash prizes. The competition was under the direction of Mr. Stanley Matthews. The result was as follows: 1st, Brothers Days; 2nd, Harry Steinberg and Partner; 3rd, Alfred Gilberts and his Blue Blowers.

A "C.P." CERT.

"Love's Magic Garden."

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BANDS AND BANDSMEN.

HERE, THERE, AND EVERYWHERE WITH THE MELODY MAKERS.

By BATON.

"Passion-inflaming" Piffle.

A Coalville clergyman has caustically criticised the cabaret and all its concomitants. Gather round and listen to what he says. "Cabaret," he avers, "is a passion-inflaming form of paganism." "Oo-er!" say you; and "Oo-er!" say I. But that is not all. The critical cleric goes on: "The line of demarcation between the actors and the audience is nearly obliterated. The dances are all acrobatic performances of the wildest and giddiest kind, and the whole atmosphere reeks of suggestiveness and seduction." After giving you time to recover, I must finish the quotation. "The cabaret," the Coalville clergyman continues, "is simply a revival of the old Roman banquet at which the guests, after filling themselves with Falernian wine, watched and applauded sparingly-clad girls go through all sorts of unlady-like [*sic*] contortions to the wild rhythm of cymbals and other noisy instruments of percussion."

Irish Musicians' Protest.

However "wild and giddy and unlady-like" this criticism of the cabaret may be, it is not my immediate concern. What intrigues me is that the Irish Dance Musicians' Union have used it, by means of "passion-inflaming" pink handbills, in an effort to bar a London band from introducing cabaret recently at the Tower Hall, Dublin.

The reverend gentleman is entitled to his own opinion, of course, and the Irish Dance Musicians, if they haven't an opinion of their own, are equally entitled to borrow the reverend gentleman's. But why they should set themselves up as moral mentors, and pretend to be shocked at the idea of cabaret in the provinces, is beyond by comprehension. Is the Irish Dance Musicians' Union in a position to prescribe for provincial palates, or is there some other reason for their action?

What is the Trouble?

Any denunciation of the cabaret cannot alter the fact that this particular form of entertainment provides work for performers and musicians, and the support which the cabaret receives proves that there is a demand for the services of such performers and musicians. That the atmosphere of the average London cabaret "reeks of suggestiveness and seduction" is unadulterated piffle—and the Irish musicians know it. What, then, Ireland, is the *real* trouble?

Cabaret a Success.

Despite all the shouting, the cabaret was staged, with the New Princes' Toronto Band, under the direction of Hal Swain, in attendance. Hal reports that the show was a great success, and—terrible to contemplate in view of the Coalville dictum—he is venturesome enough to think that Ireland is an excellent field for this class of entertainment. He mentions, incidentally, that a favourite number over there is "Oh, How I Love My Darling."

Amateurs and Pros.

Archie Moore has a grouch—and a reasonable one. He complains that the professional musician, buoyed up by a false sense of security, is not giving enough time to the study of his job; that pros. are overlooking the fact that with the advent of syncopation the semi-amateur has come into the field in large and ever-increasing numbers. He points out that there are hundreds of enterprising young men who, pushing pens and flirting with figures during the day, emerge of an evening into the ballroom, where they manipulate pianos, saxophones, banjos, and drums with astonishing facility.

New Methods—Harder Work.

He adds, very piquantly and truly, that "the older school of professionals do not appear to realise that there is more in modern dance music than meets the eye, and that if they are to hold their own with the younger school (which includes the semi-amateur) they must employ new methods—which means harder work! Despite the fact that the small bands of semi-amateurs lack the experience of the old school, they make up for this by a close study of modern dance music and methods, coupled with many hours per week of practice, eventually arriving at a correct sense of rhythm and harmony. They enter the ballroom and play with tireless energy and vim, constantly striving to improve on their previous best, with the inevitable result — they become "popular" and command the engagements.

VICTOR VORZANGER,
Musical Director at the Royal Pavilion, Ramsgate.

The Banjo Banned.

"It is astonishing, but nevertheless true," he goes on, "that many professional men despise the use of the banjo and saxophone in dance bands, and yet do not object to taking dance engagements. If any reader doubts these statements let him take a trip to the North of England during the summer season. Here, for some obscure reason, the management of a rather famous ballroom retain the services of a 'straight' orchestra, and for the purpose of running a non-stop programme also employ a syncopated band!

"Practice Makes Perfect."

"The man who will not strive to improve his playing may find a place in the out-of-date bands, but he will be a minus quantity in the dance world of the future. Every day the younger professional and semi-amateur musicians are gaining ground. They do not waste their time."

Take the Hint.

Straight talking, perhaps; but straight talking never did anybody any harm. There is a fund of wisdom in what my colleague says. Incidentally, he is an accomplished musician himself, and knows something of the technical side of the business. Such hints need not be well shaken before taken. They speak for themselves.

And They're English.

Eric Valentine and Joe Tunbridge, authors of "She's Got Nothing Above the Ears," "Love Must Have a Melody," and other numbers, are members of Feldman's staff. They have been collaborating for the past three months. Valentine is a clever lyric writer with a rosy future. No doubt he gets a lot of fun out of translating American lyrics into English! Tunbridge is the composer, and an excellent pianist as well.

Ramsgate's Gala Week.

Lionel Murray's London Band were kept pretty busy during the Gala Week at Ramsgate in connection with the dancing competitions organised by Mr. W. Holland at the County Ballroom. In the "Shanghai" Foxtrot Competition forty couples passed into the semi-finals, and twenty-two couples into the finals. There were eight prizes, won respectively by Mr. W. Cope and Miss Miller; Mr. Kapper and Miss Palmer; Mr. Rogers and Miss Dean, and Mr. Cullen and Miss McWall. Mme. Lilian Cooze, of Blackpool, was the adjudicator. She was the winner of the Fifty Guinea Trophy at the 1924 Dancing Festival, and, incidentally, she was recently hostess at the Savoy Hotel, Blackpool. The prizes were awarded by Miss Violet Vanbrugh.

Harmony at the Hippo.

Ted Lewis (the player, and not the pugilist) and his combination of musical clowns, assisted by Miss Bobbe Arnst, is making his English debut at the London Hippodrome. He plays the second half of the programme in "The Jazz Mistress."

A Thundering Good Number.

Bob Johnson, of the Feldman family, has received showers of compliments on his production of the scena, "After the Storm." A little while ago this number was comparatively obscure, but now, thanks to Bob's imagination and an excellent arrangement, the number is being taken up by practically every band of note in the country. Arthur Davis, at the Tower, Blackpool, was after "After the Storm," and now he has got it he says he has to play "After the Storm" again after the storm of applause has subsided at every session.

Latest From Lawrence Wright.

"The King Isn't King Any More," "Rain or Shine," "I Love the Sunshine."

ROUND THE DANCE HALLS.

WHAT IS BEING PLAYED, AND WHERE.

Wimbledon Palais de Danse.

Heat wave or no heat wave, this popular Dance Hall continues to attract large and happy crowds of dancers at all sessions. Whatever may be the shortcomings of the present generation, lack of energy in pursuit of its amusements is certainly not one of them! All the dancers look cool here and certainly the atmosphere inside is often more enjoyable than that outside. This is due to the excellent ventilation arrangements and the spacious proportions of the Hall.

The two fine Bands previously noted in these columns, Murray Pilcer and his band and Roy Cohen's Gainsboro' Orchestra, continue to feature the latest and popular successes with all their accustomed skill.

The favourite fox-trots played here include: "Let It Rain, Let It Pour," "Florida," "Show Me the Way to Go Home," "Alabamy Bound," "Copenhagen," "Wanderlust," "Toy Drum-major," "I'm Feeling Blue," "Ev'rybody Loves My Baby," "Jealous," "After the Storm," "Bagdad," "Hum a Little Tune," "Shanghai," and "Me and the Boy Friend."

Of the waltzes calling for special mention are: "Just for a While," "Haunting Melody," "Shadowland," "Poeme," "Close in My Arms," "Loving Lullaby," and "Colorado."

As usual, all the arrangements here are on the highest level of excellence and dancing will continue throughout the year

King's Hall, S.E. 1.

Here again we are able to note a continuation of excellent attendances with no abatement of the enthusiasm for summer dancing. Mr. W. F. Hurndall, proprietor and manager, has nothing to learn in the way of attracting patrons to his establishments. He gives them comfort, pleasant surroundings, and good music—and the result is: well-merited success.

The King's Hall Dance Band, a splendid combination the rhythm and body of which are excellent, gives of the best and most popular fox-trots, including: "Alabamy Bound," "Show Me the Way to Go Home," "Copenhagen," "Wanderlust," "Toy Drum-major," "Oh, How I Love My Darling," "Let It Rain," "Hum a Little Tune," "Jealous," "Shanghai," "San Francisco," and "Ev'rybody Loves My Baby."

Of the popular waltzes played here mention may be made of: "Close In My Arms," "Shadowland," "Haunting Melody," "Loving Lullaby," "Poeme," "Colorado," and "Just for a While."

For one-step dancing the various medleys are featured with great success and are much enjoyed.

The Regent, Brighton.

With the holiday season in full swing, this Dance Hall is drawing bigger crowds than ever. Situated as it is at the top of a high building commanding a view of the Channel, this Hall is always delightfully cool.

Frank Davidson's Royalty Dance Band continues to feature all the latest dance tunes, including: "Toy Drum-major," "Jealous," "A New Kind of Man," "Show Me the Way to Go Home," "Copenhagen," "Wanderlust," "Alabamy Bound," "Hum a Little Tune," "Ev'rybody Loves My Baby," "Bagdad," "Oh, Darling, Do Say Yes," "Shanghai," and "Oh, How I Love My Darling."

Of the waltzes played mention may be made of: "Haunting Melody," "Poeme," "Close In My Arms," "Shadowland," "Colorado," "Eastern Love," "I Love the Moon," and "Loving Lullaby."

Mr. R. H. Ainsworth is the manager of this palatial establishment.

"WHITE HEATHER"

At the Granville, Walham Green.

The stage at the newly redecorated house at Walham Green is this week being occupied by a truly excellent revue which rejoices in the auspicious title of "White Heather." Two things strike one in particular about Harry Lees' show. One is the speed with which everything is taken, and the other is the excellence of the comedy both in regard to its matter and the manner of its presentment. In the latter respect chief honours are certainly carried off by Mr. George West. Here is certainly a comedian of rare quality. His work is not by any means slapstick stuff. It is more often than not the silent comedy of lineament. As a henpecked husband he has but to stand looking "all forlorn," and the audience roars. That he can put over the more boisterous stuff, and in fact almost everything in the comedy line, Mr. West shows later, but it is that command of facial by-play that marks him as a master of his art.

Added assets to the company are certainly an excellent "feed" in the shape of Mr. Albert Derry, an energetic soubrette in the person of Miss Sadie Boston, and an "out-of-the-ordinary" vocalist in the form of Miss Lilian Edwards. The last-named is a contralto, but so powerful and resonant is her voice that she makes excellent showing in such ballads as "The Trumpeter," which we normally allotted to the more robust baritone. Others in the cast art the Sisters Arnold; Mr. Collin Murray; Mr. Jimmy Robbins; and Mr. James Frame, the last-named a resonant basso who sets the ball rolling as a sort of *compère*. The Dessie Desmond Girls contribute some nimble dancing and acrobatics, and the whole show, with its bright scenery and dresses, and novel comedy cameos, is distinctly pleasing. Mr. Len Griffiths officiates in front of the house, and the musical director is Mr. James Nelson.

Bath Rotarians.

On Tuesday last Mr. Harold Gibson, the managing director of the Lena Ashwell Players, now in their fourth season at the Theatre Royal, Bath, read a paper on Russian life as it is to-day, at the weekly luncheon of the Bath Rotary Club. At the conclusion he was enthusiastically applauded, and, on the proposal of Rotarian Harold Downs (President of the Bath Playgoers' Society), was accorded a hearty vote of thanks for his illuminating address.

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SONGS AND SINGERS.

(*Continued from page* 11.)

Francis and Day.

"When You and I Were Seventeen," the firm's new and delicious waltz-song, had an enthusiastic reception when sung for the first time last week by that renowned artist, José Collins, at the Hippodrome, Manchester, the news of its success being immediately flashed to London. The number is in much request already.

That captivating waltz-number, "When Clouds Have Vanished and Skies Are Blue," has been hailed as a hit of the current season at Morecambe, according to a communication from Hickman Smith, the crowds who assemble at the concerts there having the number and its alluring refrain by heart. From Fred Clements, of Skegness and Mablethorpe renown, comes a simiiar tale of the success of the song at both these Lincolnshire resorts. Another ditty of the firm, and one of an entirely different nature from "When Clouds Have Vanished and Skies Are Blue," that has caught on at Skegness, according to Fred Clements, is "On Mother Kelly's Doorstep." It is, too, meeting with approval at Southend, according to George Stevens, and is continuing its successful career in Pauline Rivers's show, "Pansies—For Thoughts," at the Tower, Blackpool.

"The Sun Will Soon Be Shining" is causing the utmost hilarity with Fred Wildon's patrons at Margate, its many amusing couplets being provocative of great merriment when sung by the Three Freds. At Largs, N.B., "Hum a Little Tune" and "Where the Lazy Daisies Grow" are proving greatly to the tastes of audiences of the concert party of which Patricia Kellow, who sings both numbers, is a member.

Cliff Edwards, well known in America as "Ukelele Ike," scored heavily at the Embassy Club with the firm's new song, "Who Takes Care of the Caretaker's Daughter (While the Caretaker's Busy Taking Care)?" In addition to his engagement at the Embassy Club, the artist is now appearing at the London Pavilion in "On With the Dance," where he is likewise heard in "June Night" and "My Best Girl."

"Let It Rain, Let It Pour! (I'll Be in Virginia in the Morning)," so successful in song form when sung by Daisy Wood, is now included in the repertory of Jack Hylton, whose Band is this week at the Alhambra. Special scenic efforts are employed which add to the interest of all who hear this novelty. Dorane and Wood have been scoring this week at the new Luna Park with "Me and the Boy Friend."

Lareine and Co., Ltd.

The firm's numbers are being well demonstrated at all the holiday resorts, including Blackpool, Douglas, Scarborough, Bridlington, Margate, etc. The most popular numbers are: "Tell All the World" (song fox-trot), "Gee Gee, Put Your Tongue Out" (comedy fox-trot), "Oh! She Does Look Nice" (comedy fox-trot), "Ev'ry Little While" (song waltz), "I Travel the Road" (ballad), "Japanese Bluebird" (song fox-trot), "Poppy" (ballad).

At Blackpool, Arthur Davies at the Tower, Harry Wood at the Winter Gardens, and Willie Hurst at the Palace, continue to make a great success with Lareine items, the biggest hits being "Tell All the World" and "Gee Gee, Put Your Tongue Out."

"Ogo-Pogo" is still one of the most popular dance tunes, and is in constant demand everywhere.

Jack Hylton and his famous Band make a regular feature of "Tell All the World," which they play delightfully.

Every gramophone company is shortly issuing "Tell All the World," also "Gee Gee, Put Your Tongue Out." Both these numbers are being asked for everywhere, and they are undoubtedly two of the biggest song and dance hits of the moment.

Maclagan Blair's Entertainers at Beach Pavilion, Prestwick, are featuring a large selection of Lareine numbers with wonderful success.

Fred Clements, at Skegness, is using several of the firm's numbers, and, as usual, scoring heavily with same.

Band parts of Mackey and Lowry's latest number, entitled "Oh! She Does Look Nice," will be ready shortly, and the firm anticipates this number being amongst the first comedy dance "hits" of the year. Its rhythm is most infectious, and will certainly appeal to every dancer, whilst the lyric is extremely clever. (This was written by Cumberland Clark and Huntley Trevor.)

Artists should write in for latest selection, enclosing P.O. 1s. 6d. with professional card.

Lena Ashwell Players.

The Lena Ashwell Players, now in their sixth week at the Theatre Royal, Bath, are appropriately staging for Race Week, Sir Arthur W. Pinero's famous comedy, "Dandy Dick," in which Miss Esme Church, as Georgina Tidman, scores one of her greatest hits, and Weston Fields is excellent as the Dean.

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BRITISH EMPIRE SHAKESPEARE SOCIETY.

Elocution Competition.

The twenty-fourth annual elocution competition (final examination) was held on Monday afternoon at the Haymarket Theatre. Mr. Nigel Playfair was the judge, and the names of the competitors and their selections were announced by Mr. Howard Rose, the hon. general director and secretary.

Preliminary examinations for all classes have been held both in London and the provinces. The judges in London were Miss Esmé Beringer, Mr. Howard Rose, and Mr. Edmund Willard.

Taking the competition as a whole, the opinion expressed by Mr. Playfair as to the standard of achievement attained this year was quite justified. Without there being any marked outstanding performance a general level of excellence was shown, particularly by the juniors. The favourite passage was the scene in the second act of "Romeo and Juliet" between the nurse and her young mistress, three or four of the competitors giving it the preference. In the professional ladies' class, Miss M. Davies was first and Mrs. Gibson second. Master Oliver Flint secured the first award in the professional juniors' class. Among the amateur juniors, Master Malcolm Hayes gave a spirited rendering of King Henry's speech to his troops at Harfleur.

In class IV (amateur ladies), special mention can be made of Mrs. Vassall, who was placed first, and the Misses Constance Gregory (second), Ida Bennett, and C. Davis.

In the acted scenes class the first place was gained by the Bath reading circle, consisting of the Misses Kathleen Parsons, Evelyn Purkis, Mary Southern, and Mrs. Vassall, who appeared in the ghost scene in "Hamlet." Very good work was also done by the Reading W.E.A. Circle in the well-known scene between Malvolio and his mistress, from "Twelfth Night." The other reading circles competing were Bath Avon, Bristol, and Paddington. In the professional ladies' class, Miss M. Davis was first and Mrs. Gibson second; the other competitors being the Misses Grace Allandyce, Joyce Barnes, Mary Churchill, and Molly Tyson.

At the close of the competition all those who had been placed were invited on the stage, and the results of the judging were announced.

Mr. Playfair said that the standard of attainment this year was exceedingly high. He added, that he gave marks chiefly for audition of ear, which he could only call addition of mind. He also gave marks for personality, and personality in the competitor. The highest standard of all was attained by the amateur ladies in class 4.

The full list of awards is as follows:—

Amateur Ladies.—1st, Mrs. Vassall (Bath); 2nd, Miss Constance Gregory (London); highly commended: Miss Peggy Robb-Smith (London), Miss C. Davis (Bristol), Mrs. Bernard Short (Reading). **Sonnet or Lyric.**—1st, Miss Sylvia Colomb (Bath Avon); highly commended: Mrs. Gordon (Bristol). **Amateur Juniors.**—1st,

(*Continued in following column.*)

"THE FAKE"

Revived at the Lyceum.

That Mr. Frederick Lonsdale's interesting play, "The Fake," revived by Messrs. Walter and Frederick Melville at the Lyceum on Wednesday evening last, is likely to prove a great attraction there, was clearly denoted by the immense reception accorded to it. It is a play after the heart of the Lyceum devotee. It involves stirring issues, in whose disentanglement is bound up the always enthralling question of the justifiability of murder. The real psychology of the play, the gradual revealing of the sham hollowness of the actual "fake," Ernest Stanton, M.P., is apt to become submerged under the intensity with which we long for the removal of the terrible young dipsomaniac. But in spite of a somewhat loose construction, "The Fake" holds the interest in both these human problems to the last tense moment.

It is fortunate that the two main persons round whom the play revolves, Gerard Pillick and his father-in-law, Ernest Stanton, are still played by Mr. Franklyn Bellamy and Mr. Godfrey Tearle. As contrasting studies they are each perfect. Mr. Tearle's easy, graceful performance as Geoffrey Sands is a finished, delightful piece of work, and Mr. Bellamy repeated the masterly study which, in the original production at the Apollo, made him a reputation. It is enthralling to watch the gradual growth of degrading vice, outlined only faintly at the beginning, until towards the end it becomes a terrifying exhibition. If Mr. Lonsdale had in mind so despicable a creature, his case that the extermination of vicious persons is better for the community, is easily won. The "fake" is excellently played by Mr. Allan Jeayes, as before; Miss Una O'Connor's amusing waitress is still a delightful feature, and Mr. Hesketh Pearson keeps his old part of the doctor. Miss Dorothy Seacombe now plays the young wife, making the most of a somewhat colourless part, and Miss Miriam Lewes gave a pathetic impression of the girl's mother. Other good performances came from Mr. John Williams, Miss Louise Prussing, and Mr. Edward O'Neill.

The play was preceded by some amusing "pianorations" by Mr. Selwyn Driver.

(*Continued from preceding column.*)

Miss Vera Cook (London); 2nd, Miss June Gordon (Bristol); highly commended, Miss Monica Brett, Miss Margaret Simond, and Master Malcolm Hayes (London). **"Hamlet" Class.**—1st, Miss Evelyn Purkis (Bath); highly commended, Miss Laglen (Oxford). **Acted Scene.**—1st, Bristol; highly commended, Bath. **Amateurs (15-19).**—1st, Miss Marie Seton (London); 2nd, Miss Evelyn Attersoll (Paddington); highly commended, Miss Violet Craven (Bristol), Miss Mary Brash (Oxford). **Professional Juniors.**—1st, Master Oliver Flint (London); highly commended, Miss Margaret Hayes (London). **Professional Ladies.**—1st, Mrs. Gibson (London; 2nd, Miss Joyce Barnes (Oxford); highly commended, Miss Davies (Bristol). **Amateur Gentlemen.**—Mr. Michael Franklin (Oxford).

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SHEPHERD'S BUSH EMPIRE Rehearsal at 12 noon for—Lily Long, Sylvestre, Fred Curran, Mooney and Holbein, Irene Forde, Les. Rogers, Billy Riley, Bioscope.

THE CHISWICK EMPIRE Rehearsal at 12 noon for—"Are You A Mason."

WOOD GREEN EMPIRE Rehearsal at 12 noon for—"The Nervous Wreck."

EMPIRE THEATRE, CHATHAM. Rehearsal at 2 p.m. for—"Going Up."

BRISTOL HIPPODROME Rehearsal at 12-30 p.m. for—"Our Liz."

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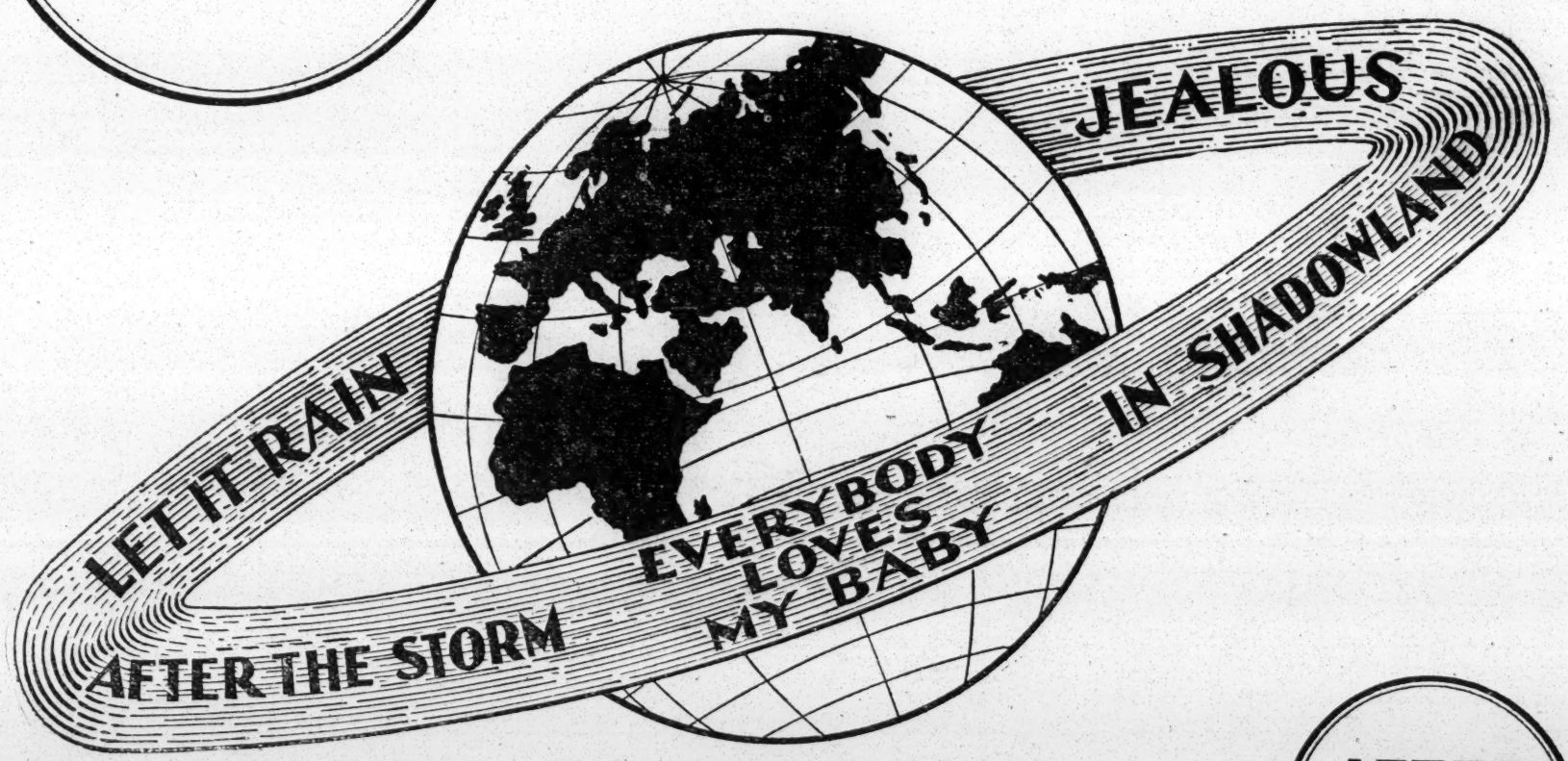

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